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DANTE'S TREATMENT OF NATURE IN THE DIVINA COMMEDIA.

FIRST PAPER: HIS CONVENTIONAL TREATMENT OF NATURE.

IN the discussion of any literary topic, the first and all-important question is the establishment of a method. It not seldom occurs in these days of excessive specialization that the laudable desire for thoroughness destroys that sense of proportion which is essential to any literary work. In the discussion, for instance, of such a subject as the treatment of Nature in the *Divina Commedia*, the mere enumeration of the various references to natural phenomena in the poem will tend rather to confuse the mind of the reader than to give him any clear idea of Dante's feeling toward the world of nature. To obtain such an idea only those references must be considered which reveal conscious observation and personal interest on the part of the poet. Hence a preliminary step in any such investigation must be the elimination of all those passages descriptive of Nature which are more or less conventional.¹ By conventionality I mean those figures or metaphors which the poet takes from nature, without seeing himself the actual scene described, or feeling the emotion usually created by it; such metaphors being for the most part directly imitated from previous writers or belonging to the general *Materia poetica* of the times. These figures may often be of extreme beauty, may be in a sense original, in that they produce a certain effect on the mind and imagination of the reader which has never been made before. Such, for example, are the metaphors drawn from Nature in the *Aeneid*, and many of those in *Paradise Lost*.

Now all these may be beautiful and effective, but the important thing to notice is that they have very little to do with Nature herself.

¹ This paper forms part of a more general discussion of *Dante's Treatment of Nature*: hence little is said of that large number of passages in which we have abundant evidence of close observation and deep love for Nature on the part of the Divine Poet.

The charm can only be appreciated by educated readers: the memories that are stirred are those reminiscent of classical studies rather than those which come from the actual object referred to. This is especially true of general, well-known phenomena such as sunset and sunrise. Compare for instance the lines:

La concubina di Titone antico
Già s'imbiancava al balzo d'oriente
Fuor delle braccia del suo dolce amico:
(*Purg.*, ix, 1-3.)

with Vergil:

.....Aut ubi pallida surget
Tithoni croceum linquens Aurora cubile.²
(*Georg.*, i, 446-447.)

Often we find a mingling of personal observation and conventionality in the same passage. Thus the description of the *Paradiso Terrestre* is perhaps the most beautiful in the *Divina Commedia* and one of the loveliest in all literature; yet all the details were common property in the Middle Ages: the flowers springing from the grass, the transparent stream, the grateful shade cast by the murmuring trees, the singing of the birds.³ Compare with the well-known passage of Dante,⁴ the following lines of Walter von der Vogelweide:

Dô der sumer komen was
Und die bluomen dur daz gras
Wünneclîchen sprungen
Aldâ die vogelesungen,
Dar kom ich gegangen
An einen anger langen,
Dâ ein lûter brunne entspranc:
Vor dem walde was sîn ganc,
Dâ diu nahtegale sanc.⁵

We find likewise the same details used in a description of a June morning by Robert Henryson, a Scotch poet of the fifteenth cen-

² Cf. also *Aeneid*, ix, 458.

³ I cannot understand what Mr. Ruskin means when he says that Dante's use of birds in this description has been imitated by all following poets. *Modern Painters*, vol. iii, ch. 14.

⁴ *Purg.*, xxviii.

⁵ W. von der Vogelweide, herausgegeben und erklärt von W. Wilmanns, 1883, p. 340.

tury.⁶ Yet the scene described by Dante is taken out of the limits of mere conventionality by the consummate skill with which he uses his material, and by the atmosphere of ineffable poetry with which he has surrounded it. In the following examples from Dante I do not mean to say that often the poet has not given the result of his own observation, but that the reader is more or less reminded of similar scenes elsewhere. In many cases we cannot tell whether a certain description or metaphor is due to mere coincidence or to imitation. No doubt what Washington Irving says of himself in the Preface to the *Tales of a Traveller*,⁷ is true of Dante as well as of every other poet.

Dante was an ardent student of the Classics; he was steeped in the lore of the Bible, and one of the chief aims of art in his day was to follow closely in the foot prints of the great masters. It was an age of blind following of authority; an age of imitation, of conventionality, of symbolism.

In the art of painting, the influence of the Byzantine School was still powerful, although Cimabue and Giotto had given it the impulse towards that study of Nature which was fraught with the possibility of infinite development. In literature originality was not sought for; anonymous writers multiplied copies and expansions of old romances, translated the Latin bestiaries and lapidaries, or repeated the eternal rhapsodies of springtime and summer, birds and flowers and ladies fair. Philosophy was summarized in the famous compendium of scholasticism, the *Summa Theologiae* of St. Thomas Aquinas, and the science of those days comprised only the superstitions and strange stories told of fabulous beasts, marvellous stones and plants, and the wonderful machinery of the Ptolemaic system.

The wonder, then, is not that Dante has so many conventional references to Nature, but that in spite of the artificiality of the times, he gives such striking evidence of close personal observation of the world about him. This

⁶ Cf. Veitch, *The Feeling for Nature in Scottish Poetry*, vol. 1, p. 211.

⁷ "I am an old traveller; I have read somewhat, heard and seen more, and dreamt more than all. . . . So that when I attempt to draw forth a fact, I cannot determine whether I have read, heard or dreamt it."

wonder is only increased when we compare him with his contemporaries, whose references to Nature are meagre, general and entirely conventional.*

The two main sources from which Dante drew were the Bible and the classical writers. The influence of the former shows itself in various ways. In the first place the poet's whole conception of the relation of Nature and the Universe to God is drawn from Holy Scripture. The frame-work of the world, the scientific and the astronomical conception of it, is due to Ptolemy and the Arabian philosophers; but the God who dwells outside the revolving spheres of Heaven and who directs their movements is the God of the Bible, the Creator and Preserver of all things.

But besides this general influence of the Bible on the structure of the *Divina Commedia*, it has furnished the poet with many figures, metaphors and descriptions. Mr. Shairp has said that language contains fossilized observations of natural phenomena: sky, mountain, river and sea, furnish figures which have become part of the very bone and sinew of speech. In addition to these, however, there are still other figures, drawn from Nature, and of later origin than the first class (which usually date from pre-historic times); these latter were used first by Greek, Latin or Biblical writers; then having frequent repetition, having been introduced into general use, have finally lost the power of calling up any image of Nature, and have become mere rhetorical expressions. Such are many figures drawn from sea or sun, moon or stars. These metaphors are especially frequent in the Biblical writers, and we may assuredly attribute to their influence the large number of examples which are found in Dante.⁸

An interesting example of the symbolic use of Nature is seen in the apple-tree, which stands variously in the *Divina Commedia* for Christ, for Adam, and for the Roman Empire. Thus we find in the *Purgatorio*, where the Trans-

* Walther, *von der Vogelweide* is the greatest of the greatest of Middle High German lyrical poets; and yet the reading of a dozen pages of his poetry will suffice to prove the truth of this statement.

⁸ Cf., for instance, the constant symbolical use of sun for God, of light for truth, etc.

figuration is alluded to, the Saviour symbolized in the following lines:

Quale a veder li fioretti del melo,
Che del suo pomo gli angeli fa ghiotti.
(xxxii, 73-74.)

The mystic tree in the same canto, which represents the Roman Empire, is also an apple-tree, as may be seen from the exquisite lines in which the peculiarly delicate shade of apple-blossoms is so wonderfully depicted. In the *Paradiso* Adam is addressed as follows:

..... O pomo, che maturo
Solo prodotto fosti, o padre antico.
(xxvi, 91-92.)

While the apple-tree was considered sacred among the Romans,¹⁰ there can be little doubt that Dante took his use of it from the Bible; thus, compare with the above citations the *Song of Solomon* (ii, 3):—

"As the apple-tree among the trees of the wood, so is my beloved among the sons. I sat down under his shadow with great delight, and his fruit was sweet to my taste."

The literary or symbolical use of the lamb for innocence, the wolf for rapacity, will be treated later in connection with Vergil. Let it suffice in this place to mention the resemblance of the first canto in the *Inferno*, where Dante is driven back from the mountain by the wolf, the lion and the panther, with Jeremiah, chap. v, v. 6:

"A lion out of the forest shall slay them, and a wolf of the evenings shall spoil them, a leopard shall watch over their cities."

The classical writers exerted a strong and direct influence on Dante's thought and style. Homer, Plato, Aristotle were known to him only through Latin translations or quotations in other writers. His acquaintance with Latin literature, however, considering the difficulty

9 Men che di rose e più che di viole
Colore aprendo.
(*Purg.*, xxxii, 58-59.)

¹⁰ The apple was sacred to Venus, whose statues sometimes bore a poppy in one hand and an apple in the other. To dream of apples was deemed by lovers of good omen.

¹¹ In the *Jeu de Robin et de Marion* by Adam de la Halle, Robin says to Marion:

Et si t'aport des pommes: tien.
(Constans, *Chrest. de l'Anc. Fran.*, p. 229, line 109.)

of pursuing study during the Middle Ages was marvellous.

Calculations have been made of the reference in Dante's works to the classical writers, and it has been found that

"the Vulgate is quoted or referred to more than 500 times, Aristotle more than 300, Vergil about 200, Ovid about 100, Cicero, and Lucan about fifty each, Statius and Boethius between thirty and forty each, Horace, Livy and Orosius between ten and twenty each; with a few scattered references, probably not exceeding ten in the case of any one author, to Homer, Juvenal, Seneca, Ptolemy, Æsop and St. Augustine."¹²

Among the mass of quotations we may naturally expect to find a number which refer to Nature.

These authors, in the first place, tinged Dante's view of Nature with a learned and classic atmosphere; on seeing, for instance, some phase of Nature, his mind would instantly recur to some passage of Vergil or Ovid, and it is this fact he tells us about, rather than that he describes simply the actual details of the scene in question.

Again, although mythology as a religion had died out, it still lives on in the *Divina Commedia* as a means of ornament and illustration:—often in the strangest kind of juxtaposition with Christianity, and we hear even the Almighty himself addressed as "Sommo Giove." As we wander over the supernatural world of Dante, we meet constantly with naiad, nymph, and river-god; fabulous monsters are seen on every side: harpies, dragons, Centaurs, Cerberus, Pluto, the Minotaur. Of course Dante's use of these is entirely different from that of Homer or even that of Vergil and Ovid; it is purely literary and finds its analogy in France during the seventeenth century, when Boileau inculcates their use as necessary to an elegant style.¹³

The poet whose influence Dante felt most in his descriptions of Nature (as in everything else) is Vergil; that he knew the *Æneid* almost by heart is proved, not only by evidence, but by his own express statements.¹⁴ There

¹² See *Edinburgh Review* for April, 1895, p. 286; cf. also *Jahrbücher für Philologie und Pädagogik*, ii. Abth., xi. Jahrg., p. 253.

¹³ *L'Art Poétique*, iii, 160 and ff.

¹⁴ *Inf.*, i, 83-87: xx, 114; and *Purg.*, xxi, 97-98.

can be no doubt that the *Divina Commedia* is saturated with not only the incidents and ideas, but even the diction of Vergil. The number of direct quotations is very large, but besides these there are innumerable passages which show an unconscious, or only half conscious imitation. This influence is seen at work in the description of morning and evening, in the constant reference to mythology, and in the many metaphors drawn from animal life. In certain cases, even if we cannot point to any direct imitation, it is evident that Dante's view has been colored by Vergil. As an instance of the above statements, take the metaphorical use of sheep and wolf; while in this respect Dante follows not only the Bible, but also the traditions of Greek, Roman and Mediaeval literature,¹⁵ we find in particular some very striking imitations of Vergil. Compare, for instance, the following lines:

Ed una lupa, che di tutte brame
Sembiaua carca.....
(*Inf.*, i, 49-50.)

with those of Vergil:

..... Collecta fatigat edendi
Ex longo rabies et siccae sanguine fauces.
(*Æn.*, ix, 63-64.)

The references to sheep as symbolical of the followers of Christ and to the wolf in sheep's clothing, for false teachers are, of course, Scriptural in their origin.

Homer and Vergil in their pictures of rural life often introduce the farmer or shepherd as a witness of the phenomena described, and there are several passages in the *Divina Commedia* which show the same treatment.

Compare:

..... Aut rapidus montano flumine torrens
Sternit agros, sternit sata laeta boumque
labores
Praecipitesque trahit silvas, stupet inscius alto

¹⁵ The wolf is everywhere mentioned with hate: Vergil's words:

"Triste lupus stabulis"
(*Eclog.*, iii, 80)

are typical of both the Greek and Roman and of the Mediaeval view of the rapacity of that restless enemy of the sheep: always fierce, famished, prowling around the sheep-fold. In Homer the lion shares with the wolf the fears and hostility of the shepherds.

Accipiens sonitum saxi de vertice pastor,¹⁶
(*Æn.*, ii, 305-308.)

and:

Non altrimenti fatto, che d'un vento
Impetuoso per gli avversi ardori,
Che fier la selva, e senza alcun rattento
Gli rami schianta, abbatte, e porta fuori;
Dinanzi polveroso va superbo,
E fa fuggir le fiere ed i pastori.
(*Inf.*, ix, 67-72.)

In similar manner the farmer is seen filled with dismay in that realistic scene in the *Inferno*, xxiv, 4 and ff., where the heavy frost looks like snow in the morning and threatens to bring ruin to the crops.

The influence of Vergil is further shown in the references to other animals. Take for instance the passage descriptive of a wounded bull:

Quale quel toro, che si slaccia in quella
C'ha ricevuto lo colpo mortale,
Che gir non sa, ma qua e là saltella,
(*Inf.*, xii, 22-24.)

and compare it with:

Qualis mugitus, fugit cum saucius aram
Taurus et incertam excussit cervice securim.
(*Æn.*, ii, 223-224.)

So the boar chased by dogs:

Similmente a colui, che venire
Sente'l porco e la caccia alla sua posta,
Ch'ode le bestie, e le frasche stormire
(*Inf.*, xiii, 112-114.)

reminds us of Vergil's lines:

Ac velut ille canum morsu de montibus altis
Actus aper:.....
(*Æn.*, x, 706-707.)

Of course it is not in my province to discuss at length this whole question of Dante's indebtedness to Vergil; I simply point out some

¹⁶ Cf. also:

Qual istordito e stupido aratore,
Poi ch'è passato il fulmine, si leva
Di là dove l'altissimo fragore
Presso alli morti buoi steso l'aveva.
(Ariosto, *Orl. Fur.*, i, 65. 1-4.)

and:

Lorsque le laboureur, regagnant sa chaumière,
Trouve le soir son champ rasé par le tonnerre,
Il croit d'abord qu'un rêve a fasciné ses yeux.
(A. de Musset, *Lettre à Lamartine.*)

of the most striking resemblances, without seeking to make a complete list of them. I may be allowed, however, to refer to what may be more properly designated as verbal resemblances in the references to Nature. The detailed description of a storm in *Purg.* v, 113 and ff.¹⁷ finds a counterpart in several passages of Vergil and Ovid; but there seems to be something more than mere coincidence in the resemblance between the lines:

La pioggia cadde; ed a' fossati venne
Di lei ciò che la terra non sofferse,
(*Purg.*, v, 119-120.)

and Vergil's

....Implentur fossae et cava flumina crescunt.
(*Georg.*, i, 326.)

The line:

.....Il tremolar della marina,
(*Purg.*, i, 117.)

finds a parallel in

.....Splendet tremulo sub lumine pontus.
(*Æn.*, vii, 9.)

So the lines in *Inf.* ii, 1 ff., where the approach of night brings the hour of rest for men and animals:

Lo giorno se n'andava, e l'aer bruno
Toglieva gli animai, che sono in terra,
Dalle fatiche loro.....
(*Inf.*, ii, 1-3.)

recall similar lines in Vergil:

Cetera per terras omnis animalia somno
Laxabant curas et corda oblita laborum,
(*Æn.*, ix, 222-223.)

and:

Nox erat et terris animalia somnus habebat.
(*Æn.*, iii, 147.)

The phenomenon of the stars fading at the approach of dawn is common enough and we need not be surprised to find parallels to the *Divina Commedia*, *Par.*, xxx, 7 and ff., not only in Vergil (*Æn.*, iii, 521), but also in Lucan (ii, 72), Homer (x.), Ariosto (xxxvii, 86) and Tasso (xviii, 12).¹⁸

Some of the most famous of Dante's pictures, although in large part made original by

¹⁷ Mr. Ruskin says of this description that there is nothing like it in all literature. *Modern Painters*.

¹⁸ Cf. Magistretti, *Il Fuoco e la Luce nella Divina Commedia*. Firenze, 1888.

his own genius, are evidently reminiscences of Vergil. This is especially true of the exquisite figure of the doves in the *Inf.* v. 82-84, whose prototype is *Æn.*, v. 213-217; and also of the famous metaphor of the souls preparing to enter Charon's boat, (*Inf.*, iii; 112-114, reproducing the same idea as that in the *Æn.*, vi, 309-312).

But Dante owes suggestions for metaphors taken from Nature to other Latin writers. Although his references to Horace are few, we find a repetition of the latter's famous figure of words and leaves (*Ars. Poet.*, 60-62), in

Ché l'uso de' mortali è come fronda
In ramo, che sen va, ed altra viene.
(*Par.*, xxvi, 137-138.)

In similar manner we find several metaphors of Nature which are evidently suggested by Ovid. As already noted the direct and indirect references to this poet in all of Dante's works amount to about a hundred. For his mythology Dante is chiefly indebted to him, and nearly all the allusions to Cerberus, Phoenix, and the gods and goddesses can be traced to the *Metamorphoses*. Portions of the beautiful scene in *Purg.* xxviii, 40 and ff. may have been suggested by the story of Proserpina in *Met.*, v. 388 ff. Cf. especially the lines:

Una Donna soletta, che si già
Cantando ed iscegliendo fior da fiore,
(xxviii, 40-41.)

with

..... Quo dum Proserpina luco
Ludit et aut violas aut candida lilia carpit.
(v. 391-392.)

The words *primaver* and *perpetuum ver*, which are found in these passages, may be taken as indicating some connection between the two.

It is probable that Dante also had Ovid in mind when he tells us how the Earth looked when seen from a starry sphere:—

L'aiuola
.....
Tutta m'apparve da' colli alle foci.¹⁹
(*Par.*, xxii, 151-153.)

In the *Metamorphoses* there are several

¹⁹ Cf. also *Par.*, xxvii. 77 and ff.

similar passages,—chief among which is that where unlucky Phaëthon is described:

.....Medio est altissima caelo,
Unde mare et terras ipsi mihi saepe videre.
(*Met.*, ii, 64-65.)

So also the scene where Perseus flies through the sky and

Despectat terras totumque supervolat orbem;
(*Met.*, iv, 623.)

and the line:

Quae freta, quas terras sub se vidisset ab alto.
(*Met.*, iv, 786.)

The various scenes of the transformation of snakes into men, and *vice versa*, are imitated from Ovid.

A very interesting verbal resemblance is seen in the line in which the dim light of the eighth circle is described, as

.....Men che notte e men che giorno,
(*Inf.*, xxxi, 10.)

with which compare:

Quod tu nec tenebras nec posses dicere lucem.
(*Met.*, iv, 400.)

I have already compared the famous figure of the leaves in the *Inferno* to Vergil, but a similar figure is also seen in:

Non citius frondes autumnus frigore tactas
Iamque male haerentes alta rapit arbore ventus,
Quam sunt membra viri manibus direpta nefandis.
(*Met.*, iii, 729-731.)

So, too, of a falling star we find:

Di prima notte mai fender sereno,
(*Purg.*, v, 38.)

whilst Phaëthon falls:

.....Ut interdum de caelo stella sereno.²⁰
(*Met.*, ii, 321.)

The tumbling of the dolphins, described as:

²⁰ This is a very common metaphor; cf.
Quam solet aethereo lampas decurrere sulco,
(*Lucan*, x.)

and also:

..... And with the setting sun
Dropt from the Zenith like a falling star.
(*Milton, Par. Lost*, l. 744-745.)

For other parallels see Magistretti, *J. c.*, pp. 300-301.

Come i delfini, quando fanno segno

A' marinar con l'arco della schiena,

(*Inf.*, xxii, 19-20.)

finds a parallel in:

.....Nec se super aequora curvi
Tollere consuetas audent delphines in auras.
(*Met.*, ii, 265-266.)

So the *pianta senza seme* spoken of in *Purg.*, xxviii, 117, may have been suggested by the *natos sine semine flores* of Ovid, *Met.*, i, 108.

Now it may be that these resemblances (and many others which might be mentioned) are mere coincidences; but we must remember that Dante knew Vergil and Ovid thoroughly, and it may well be that in all the above cases he was influenced more or less consciously by them.

But when we have discussed the influence of the Bible and the classics on Dante, we have not yet exhausted the subject of his conventionality. He was as ardent a scientist as scholar, philosopher, theologian and poet, and there is a wonderful blending of science and poetry in many of his descriptions of Nature.²¹ We should naturally expect, then, to find him influenced by the books of science of his day. In Zoology and Mineralogy these were the *Bestiaries* and *Lapidaries*. It is possible that he had read in French the famous *Bestiaries* of Philippe de Thaün and Guillaume le Clerc.²² But even if he was not acquainted with these popular treatises, he certainly had read the *Trésor* of his master Brunetto Latini, for the last words which came to Dante from the "dear, paternal image" of him who had taught him *come l'uom s'eterna*, were:

Sieti raccomandato il mio Tesoro,
Nel quale i' vivo ancora.....
(*Inf.*, xv, 119-120.)

It is extremely interesting to compare what Dante says of the Phoenix, the Dragon, the Eagle, and other animals, with the description given by Brunetto. Although Dante obtained his ideas of the Phoenix from Ovid, he may have

²¹ I have discussed at length this most interesting phase of Dante's treatment of Nature (which has hitherto, I believe, escaped attention) in my general discussion of this whole subject.

²² See Reinsch, *Le Bestiaire von Guillaume le Clerc*, p. 44.

still been affected by the descriptions given in the bestiaries. Likewise to them many de tails of the more common beasts may be due; as, for instance, the picture of the eagle gazing fixedly into the sun:

Aquila sì non gli s'affisse unquanco.²³
(*Par.*, i. 48.)

whilst Brunetto's description is:

Et sa nature est de esgarder contre le soleil
si fermement que si oil ne remuent goutte.
(*Trésor*, i. 5, 97.)

There seems scarcely any doubt that the passage already cited,

Come i delfini, quando fanno segno
A' marinar con l'arco della schiena,
(*Inf.*, xxii. 19-20.)

was also influenced by the following description:

Et par eulx (dolphins) aperçoivent li marinier
la tempeste qui doit venir, quant il voient le
dolphin fuir parmi la mer.
(*Trésor*, p. 187.)

Compare also the following resemblances:

E come i gru van cantando lor lai,
Facendo in aer di sè lunga riga,
(*Inf.*, v. 46-47.)

and:

Grues sont oisiau qui volent a eschieles, en
maniere de chevaliers qui vont en bataille.
(*Trésor*, p. 215.)

Sì come quando 'l colombo si pone
Presso al compagno, l'uno all'altro pande,
Girando e mormorando, l'affezione,
(*Par.*, xxv. 19-21.)

and:

E sachiez que la torterele est si amables
vers son compaignon, etc.²⁴
(*Trésor*, p. 220.)

Com'io fui di natura buona scimia,
(*Inf.*, xxix. 139.)

²³ Cipolla (*Studi. Danteschi*, p. 6) quotes this passage as indicative of observation on the part of the poet; but the reference in question seems to me merely rhetorical and conventional.

²⁴ The affection of the turtle-dove is frequently alluded to in poetry; cf.:

Like to a pair of loving turtle-doves
That could not live asunder day or night,
(Shakspeare, *I Henry IV*, ii. 2.)

and also *Winter's Tale*, iv. 4; and *Troilus and Cressida*, iii. 2.

and:

Singes est une beste qui volentiers contre-
fait ce que elle voit faire as homes.
(*Trésor*, p. 250.)

..... Per la qual vedessi
Non altrimenti che per pelle talpe.
(*Purg.*, xvii. 2-3.)

and:

Et sachiez que taupe ne voit goutte, car
nature ne volt pas ovrir la pel qui est sor ses
oilz.
(*Trésor*, p. 252.)

Dante's use of the panther is not taken from the bestiaries, where it is used symbolically for the Saviour, but rather from the leopard of the Bible, swift, subtle, fierce against men.

Besides these well-known sources there are others which are obscure or even wholly unknown to us, and certain passages in Dante are mere repetitions of general ideas and metaphors common to the Middle Ages.

To this class belong the following parallels:
Plus tost c'uns alerions (referring to an eagle),
(Chrétien de Troyes, *Chev. au Lion*.)

and:

Poi mi pareva che, più rotata un poco,
Terribil come folgor discendesse,
(*Purg.*, ix. 28-29.)

Fiers par sanblant come lions,
(Chrétien de Troyes, *Ibid.*)

and:

A guisa di leon, quando si posa.
(*Purg.*, vi. 66.)

In his treatment of the animal world, Dante must also have been influenced by fables and the beast epic, both of which were so popular and wide-spread in the Middle Ages. Whether he knew personally the works of such writers as Marie de France and Walter of England, or not, it is at least evident that he was familiar with the subject matter of the fables which they treated. In the Middle Ages the names of Æsop and Romulus were given to almost all collections of fables; in fact these names had become traditional, just as Faust and Don Juan have become so in later times. Hence Dante, in alluding to the well-known fable of the *Frog and the Rat*, attributes it to Æsop:

Vòlto era in su la favola d'Isopo

Lo mio pensier, per la presente rissa,
Dov' ei parlò della rana e del topo.
(*Inf.*, xxiii, 4-6.)

Proverbs, too, furnished Dante with supposed characteristics of animal life. Thus we have the thoughtlessness of birds alluded to in the following lines:

Come fe il merlo per poca bonaccia,²⁵
(*Purg.*, xiii, 123.)

and

Nuovo augelletto due o tre aspetta.
(*Purg.*, xxxi, 61.)

Finally, the traditional characteristics of the cat and the mouse are alluded to in:

Tra male gatte era venuto 'l sorco.
(*Inf.*, xxii, 58.)

Dante's reference to the cold nature of Saturn:

Nell'ora che non può 'l calor diurno
Intiepidar più 'l freddo della Luna,
Vinto da Terra, e talor da Saturno;
(*Purg.*, xix, 1-3.)

while probably more directly connected with that of Brunetto Latini:

Quar Saturnus, qui est le souverains sor touz,
est cruex et felons et de froide nature,
(*Trésor*, p. 128.)

nevertheless represents a widespread belief of the day, as is proved by the following passages from other writers:

Frigida Saturni sese quo stella receptet,
(Vergil, *Georg.*, i, 336.)

Stella Jovis temeratae naturae est. Media enim fertur inter frigidicam Saturni et aestiosam Marti;

(Claudius Ptolemaeus, as cited by Magistretti) and we even find Saturn alluded to as *eal-tsig tungol* in the Anglo-Saxon *Metra* xxiv.²⁶

There are a number of very interesting verbal resemblances between Dante and other Mediaeval writers, by whom he could not

²⁵ Cf. Fraticelli, *in loc.*:

"Un' antica novella popolare diceva che un merlo, sentendo nel gennaio mitigato il freddo, credè finito l'inverno, e fuggì dal padrone cantando: 'Domine, più non ti curo, ch'è uscito son dal verno;' ma presto se ne pentì, perchè il freddo ricominciò, e così conobbe che quel po' di bonaccia non era la primavera."

²⁶ See Lüning, *Die Natur in der Altgermanischen und Mittelhochdeutschen Epik*, p. 66.

have been in any way influenced. If these resemblances are not mere coincidences, they can be due only to the wide-spread use of conventional figures and metaphors. Perhaps the most interesting of these coincidences is the use of the sea by Dante to represent the *Divina Commedia* in the *Paradiso*, ii, l. and ff. We find exactly the same figure used by Otfrid:

Nu will ih thes giflîzan, then segal nitharlazan,
Thaz in thes stâdes feste min ruader nu gir-
êste.²⁷
(*Evangelienbuch*, xxv, 5-6.)

So, too, the passage describing the bird waiting for the coming of the dawn:

E con ardente affeto il sole aspetta,
Fiss guardando, pur che l'alsa nasca,
(*Par.*, xxiii, 8-9.)

finds a parallel in Middle-High-German poetry:

..... So vroeut sich mln gemüete, sam diu
kleinen
Vôgellîn, so sie sehent den morgenschîn;
(*Ms.*, ii, 102b.)

ih warte der vrouwen mln, reht also des tags
die kleinen vôgellîn.²⁸

(*HMS.*, i, 21a.)
One of the most beautiful lines in the *Divina Commedia*:

Par tremolando mattutina stella,
(*Purg.*, xii, 90.)

suggests similar passages from a variety of sources; thus in the *Vulgate* we find the words:

Ego sum radix et genus David, stella splendida et matutina.
(*Apocalypsis*, xxii, 16.)

and in the Middle-High-German lines below, Karl's eyes are said to shine like the morning-star:

Ia lûhten sîn ougen sam ther morgensterre.²⁹
(*Rolandlied*, 686-687.)

²⁷ Cf. also Vergil, *Georg.*, iv, 116-117.

²⁸ See Lüning, *l. c.*, p. 39; cf. also:

Non dormatz plus, qu'en aug chantar l'auzel
Que vai queren lo jorn per lo boscatge.

(Guirautz de Borneill.)

²⁹ See Lüning, *l. c.*, p. 17. So, too, does the Scotch poet William Dunbar sing of the *goldyn candill matutyne* (see Veitch, *l. c.*, vol. 1, p. 226). Tasso also makes a beautiful use of this figure in the well-known passage in the *Gerusalemme Liberata*, xv, 60.

I have thus discussed (at too great length, perhaps) what I have called the Conventional Treatment of Nature in the *Divina Commedia*. My object, however, has not been to deny Dante's claim to be considered a close observer and a genuine lover of nature; for this I believe to be true of him in an eminent degree, and I fully concur in the opinions of Burckhardt and Humboldt, who consider him to be the first poet to show the modern appreciation of the world in which we live. The object of the present paper has been merely to clear the way for a more intelligent discussion of Nature in the *Divina Commedia*.

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QUANTITY MARKS IN OLD-ENGLISH MSS.

THE use of symbols for the purpose of showing vowel length in O.E. manuscript writing has never been subjected to an exhaustive examination. This has been due to a great extent to the fact that our knowledge of the quantity of vowels in O.E. depends by no means exclusively on this ancient system of vowel notation. Nevertheless these marks have their importance for students of Old English,—were evidently intended in most cases to illustrate the application of certain phonetic laws, and therefore deserve careful study and consideration.

The best short study of O.E. quantity-marks has been given us by Henry Sweet in his *History of English Sounds* (2nd ed., London, 1888, pp. 107 ff.). But Sweet directs his attention to only a few of the most important prose MSS., leaving the field of poetry entirely untouched. Prof Arnold Schröder has given the subject of the quantity of vowels of the O.E. Version of the Benedictine Rule thorough consideration in his excellent edition of the same (*Bibliothek der angelsächsischen Prosa*, ii). In his *Doctor-Arbeit* the writer has devoted one entire chapter to the quantity-marks of the MS. of King Alfred's *Blooms*. Here the accented vowels are alphabetically arranged in groups, and an attempt is made to draw cer-

tain conclusions as to their significance in this text.

As a basis for the present study, materials have been gathered by a personal examination of several MSS. in the British Museum and the Bodleian Library, and of a large number of facsimiles and diplomatic texts, embracing together the majority of the masterpieces of O.E. literature, poetry as well as prose.

Old-English scribes knew two ways of indicating long vowels in their MS. writing: (1) by doubling the vowel; (2) by placing a mark over the long vowel. The first method was used in the oldest extant MSS., and was kept up to some extent throughout the O.E. period; that is, till about the close of the eleventh century. The use of accents for showing vowel length does not seem to have come into vogue before the eighth century, the earliest instances being in the *Corpus Gloss* of first half of eighth century. This accent mark is the "apex" of Latin inscriptions and was, according to Sweet (p. 108), written upwards; that is, with an upward stroke of the pen. The lower end of the mark is always pointed, the upper being finished with a "tag," as a rule,—but sometimes having the appearance of a heavy pen stroke. In some MSS. the scribes give a slight downward curvature to the upper end of the stroke before adding the characteristic tag, thus giving the mark a hooked appearance. This peculiar mark seems to have been the only one in general use, but in some of the later MSS. of the O.E. period, for example in that of the *Blooms*, which belongs to the beginning of the twelfth century (cf. Hulme, *Einf.* p. 3 and pp. 97 f.), a simple stroke resembling the acute accent and extending almost perpendicularly upward from the vowel is frequently employed in the beginning of the MS. Moreover the horizontal wave mark or unrolled scroll which is regularly used in O.E. MSS. to indicate an abbreviation is now and then employed by the scribe of the *Blooms* to show vowel length.

For convenience sake the material examined for this paper may be arranged in three divisions, no account having been taken of MSS. and texts later than the O.E. period, properly speaking. These three divisions are: (1) Glosses, Inscriptions, and Charters; (2) Prose

¹ *Die Sprache der Altenglischen Bearbeitung der Soliloquien Augustins*, von W. H. Hulme. Darmstadt, 1894.

proper; (3) Poetry.

No accents appear in the earliest known glosses and inscriptions, that is, in the *Epinal Gloss* (600-700)^a and in the inscriptions on the Bewcastle column (670?) and the Ruthwell Cross (680?). But in the *Corpus Gloss* (first half of eighth century) three or four accents occur: *neopouard* (p. 35); *snite* (37, 64); *tō* (37, 73); *mānful* (69, 1069). The accent in *neopouard* is evidently not intended to indicate that the *u* is long, but probably that it here has the function of a consonant. In the Codex Aureus inscription (about 870) there are about ten accents, all of which occur on long vowels, if we except *in* and *on* (cf. p. 176). The *Durham Admonition* (end of ninth cent.) has one accented word, *tō* (p. 176), as has also the *Lorica Gloss* (first half of ninth cent.); namely *wōl* (p. 176). The *Erfurt Gloss* (about 900) shows no accents. The *Saxon Charters* which begin with the year 692 and continue till about the end of the ninth century, are without accents till the year 831. In an Oswulf charter of this date (MS. Cott. Aug., ii, 79) there are two accented long vowels: *ān* (444, 17); *āgæfe* (444, 27). Then in an Abba charter dated 834 (MS. Cott. Aug., ii, 64) we find three or four accented vowels, the word *wilf* appearing three times written with *ii* and an accent over the second *i*: *wilf* (447, 9, 14, 22); *gānganne* (447, 17); *āgæfe* (447, 19). In the Ceolnoð charter of 838 two or three accents appear; Ceolnoð^a (MS. Cott. Aug., ii, 21), *tān* (434, 11); Ceolnoð^b (MS. Cott. Aug., ii, 20) *tān* (435, 1), *āuilton* (435, 7), *eadhūn* (435, 7), *ōsrici* (435, 9). In *āuilton* the accent over the first *u* seems, as in *neopouard* above, to be for the purpose of showing that the letter is here a consonant. Ceolnoð^c (Cott. Aug., ii, 37) *tān* (435, 13), *uultān* (435, 19). *Æðelwulf*^a (MS. Stowe, 16) of A.D. 843 has *mēd* (436, 5), and *Æðelwulf*^b (MS. Cott. Aug., ii, 60) has *stār* (437, 4). Another *Æðelwulf* charter (MS. Cott. Ch., viii, 36), date 847, contains several accents: *dīc* (434, 5, 8, 20); *sē* (434, 9, 22); *hreod-pōl* (434, 16); *sūnhaga* (434, 17); *brōc* (434, 21).

^a These approximate dates are given by Sweet in his Facsimile Ed. of the *Epinal Gloss*. London 1883, and in his *The Oldest English Texts*. London, 1885, upon which the writer has had to rely for the earliest sources of OE.

³ References are to *The Oldest English Texts*.

In *Æðelberht*^a (MS. Cott. Ch., viii, 32) of 862 there are *wōn* (438, 4); *Cýstaninga* (439, 13). Finally *Ælfred*^a (MS. Stowe, 19), dated 889 shows *ān* (452, 28); *hto* (452, 36); *hit* (452, 37); *wīsan* (452, 54). Under this head fall also a few OE. proper names from Bede (Lib., i, 7): *Netlinguacðester* (133); *uūscfrea* (136, 96).

Of the masterpieces of O.E. prose the following have been carefully examined: The *Vespasian Psalter* (first half of ninth century), the *Pastoral Care* (end of ninth century), the *Orosius* (end of ninth century), fragment of Alfred's *Book of Martyrs*, consisting of two leaves of MS. Addison 23211 (end of ninth cent.), *Byrhtferð's Handbook* (ed. Kluge, *Anglia* viii, tenth century?), the *Blickling Homilies* (from MS. dated 971), the *Life of Malchus*. (MS. Cott. Otho, C. i, fol. 274. End of tenth century.) The *Gospels* (about 1000), *Das Leben des Chad* (ed. A. Napier, *Anglia* x, 141 f.), *Evangelium Nicodemi* (MS. Cott. Vitell., A 15. Beginning of the eleventh century), Aelfric's *Homilies* and *Lives of the Saints* (MSS. of eleventh cent.), *Libri Psalmorum* (MS. of the eleventh cent.), the *Anglo-Saxon Chronicle* (parallel texts from seven different MSS. of eleventh and twelfth centuries), the *Blooms* by King Alfred or the Anglo-Saxon Anthology (MS. Cott. Vitell., A 15. Beginning of twelfth cent.). With the exception of the *Vesp. Psalter*, which is without accents, these MSS. all show an abundance of quantity-marks. In the Golden Age of O.E. prose literature; that is, during and just after the reign of King Alfred the Great, the accents are confined with comparatively few exceptions to etymologically long vowels. In the *Cura Past.*, for instance, it is extremely seldom that a short vowel is found accented. Monosyllabic particles ending in a single consonant, like *is*, *on*, *un*, *up*, *ut* occur very frequently with the long mark, and the accenting of these monosyllables so often in the best productions of Alfred as well as in a number of other careful prose MSS. would seem to confirm Sievers' assertion (cf. Cook-Sievers *O. E. Gram.*, p. 63, §§122 f.) that "there is a tendency in O.E. to lengthen monosyllabic words ending in a single consonant."

Beginning with the ninth century, accent marks occur with increasing frequency in

prose MSS. till about the beginning of the eleventh century. However, there is no MS. known which consistently marks its long vowels throughout. And where there is more than one MS. of the same production in existence, accents usually occur with very different degrees of frequency. The Hatton MS. of *Cura Past.*, for example, is well supplied with quantity-marks, while the Cotton MSS. of same text have very few. Of the seven MSS. used by Thorpe for his edition of the *Chronicle*, three (Cott. Tiber. A. vi., Cott. Tiber. B. 1, and Cott. Tiber. B. 14) have a large number of accents, in one (CCCC. 173) they occur less frequently, and the remaining three (Cott. Domit., A. viii, Bodl. Laud., and Cott. Otho B. xi) show accented vowels very seldom, and then the accents are confined almost entirely to monosyllables. In the *Blickling Homilies*, the *Chronicle*, the O.E. Version of the Gospels, Alfred's *Blooms*, and a few others there are not infrequent instances of words written with double vowels which have an accent over each vowel. In words like *āā* (*Blick. Hom.* 9, 18; 29, 32, etc.); *ēē* (*Chron.*, 91, 8, 11; 93, 12, etc.); *Isāāc* (Gospels, 1, 3⁶); *Nāāson* (*ibid.* 1, 7); *Rāāb* (*ibid.* 1, 9); *Bethlēēm* (*ibid.* 2, 23); *nāār* (*Blooms* 349, 137) it is difficult to see just what the scribes intended by using the accents over the successive vowels. In other cases, however; as *tōōpea* (for *tohopea*, *Blooms* 334, 29; 335, 45); *Wōōpan* (*ibid.*, 336, 23); *toōēnan* (*ibid.*, 344, 28); *wilnēē* (*ibid.*, 335, 48) one of the two accents was probably intended to show that a consonant was omitted in writing. It is also possible that the double accent was intended in some cases to serve the same purpose as the diaeresis in modern English. This is undoubtedly the case in *Byrhtfer*⁷⁸ where the *ii* of the gen. sing. of the Latin names of months has the double accent. Cf.

⁴ Cf. *The Blickling Homilies* of the Tenth century, ed. by Richard Morris. London, 1880.

⁵ *The Anglo-Saxon Chronicle* acc. to the Several Original Authorities, ed. by Benj. Thorpe. London, 1861.

⁶ *The Anglo-Saxon Version of the Holy Gospels*, ed. by Benj. Thorpe. London, 1842.

⁷ *Blooms* von König Aelfred, hrsg. von W. Hulme. *Eng. Stud.* xviii, 332 f.

⁸ Cf. F. Kluge's edition *Anglia* viii, pp. 298 f.

Marth (*Byrht.* 306, 10); *ianuart* (*ibid.* 314, 28, 32), etc. But neither of these two suppositions satisfactorily accounts for the accents in *āā*, *ēē*, *Isāāc*, *Rāāb*, *fāā* (*Andreas* 15939), etc. Nor is the significance of the accent on each of the syllables of words like *āāām* (*Evang. Nicod.* fol. 72^a, and frequently in prose and poetry) at all clear.

In the later prose MSS. accents continue to occur,—in some like the *Blooms* MS. in profusion,—but the scribes are no longer so careful to place them over long vowels as they were in the earlier MSS. Short vowels and those of unstressed syllables are frequently accented. In numerous instances the marks even stand over consonants, thus showing general carelessness, haste, or ignorance on the part of the scribes. This confusion in the use of accents of MSS. of the eleventh and twelfth centuries, as well as the frequently corrupt and almost illegible state of many of the texts, is attributable in great part to the fact that scarcely any of the OE. MSS. of this period are original; that is to say, they are all copies of older MSS.¹⁰ Nevertheless in spite of all this carelessness and confusion in the use of quantity-marks, the tendency is even in the most corrupt MSS. to use accents over etymologically long vowels, when they are used at all. In the *Blooms* MS. which belongs to the beginning of the twelfth century and which shows a profusion of accents, frequently indiscriminately employed, the proportion of long accented to short accented vowels, if we except monosyllables in a single consonant, is about as 7 to 1.

The O.E. poetry to which the writer has had access includes Zupitza's Facsimile edition of the *Beowulf* MS.; the so-called Cædmonian poems (MS. Bodl. Jun., xi), the latter part of which (called usually *Christ and Satan*) the writer himself transcribed; *Andreas*, *Elene* and the other shorter poems which are contained in Grein-Wülker, *Bibliothek der as. Poesie*, bd. ii,¹¹ in the appendix of which Wülker gives a list of the accented vowels of these MSS.

⁹ Cf. Wülker-Grein. *Bibliothek der ags. Poesie* ii, s. 204.

¹⁰ Cf. "Some Points of English Orthography in the Twelfth Century" by A. S. Napier. *Academy*, vol. 37, pp. 133-4.

¹¹ Cf. *Die Sprache der as. Beowulf, der Solil. Augustins*, p. 79.

There are comparatively few accents employed in the *Beowulf* MS.,—about one hundred and fifty all told—and these fall almost without exception on long vowels. One peculiarity, which is rather striking in the accentuation of *Beowulf* and more so in *Byrhtferð* is that the overwhelming majority of the accents fall near the beginning or end of the lines in the MSS., or at all events near a break in the lines.¹² The first part of the *Cædmon* MS., that is, that part which contains *Genesis*, *Exodus*, and *Daniel* has numerous quantity-marks over short as well as long vowels, their indiscriminate use here, as in later prose MSS., indicating carelessness or ignorance on the part of the scribe. This carelessness is also discernible through a few leaves of the second part of the MS., after which the hand writing changes, accents become less frequent, and are only used over long vowels, all showing that this part of the MS. was written by a different and more painstaking scribe.

The MSS. of *Andreas*, *Elene*, etc., employ quantity-marks in abundance, and these are confined almost without exception to etymologically long vowels.

To recapitulate and sum up the results of the examination of the sources mentioned above: accents appear not to have come into use in OE. MS. writing until the beginning of the eighth century; they do not appear with frequency in any MS. before the latter part of the ninth century; from this time till about the eleventh century they are used correctly with increasing frequency by the majority of the best MSS.; no attempt seems to have been made in any MS. to be consistent in the use of accents; the MSS. of the later OE. period, being copies of older ones, generally show carelessness in employing accents, but even here the tendency of scribes was to mark only long vowels; several MSS. show accents not infrequently on each of two successive vowels of a word, the significance of which in many cases is not at all clear; sometimes the accents seem to have been thrown in for purposes of ornament, probably after the page had been finished; this is evidenced by the fact that especially in later MSS. the accents appear over

¹² My attention was called to this peculiarity by Prof. Hempl of the University of Michigan.

flexional and unstressed syllables, and even over consonants. That the accents of *Beowulf* and *Byrhtferð* fall in most cases near the beginning or end of, or, at least, near a break in the line, is probably accounted for by the fact, that they were dashed in by the scribe where they would be most conspicuous, after the page had been copied. This tendency is, however, not noticeable in the later MSS. like that of the *Blooms*, *Evangelium Nicodemi*, nor even in the earlier Bodl. Junius xi, where accents may be found as frequently about the middle of the line and not near any break, as near the extremities of or breaks in the same.

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THE FERRARA BIBLE. II.

DE CASTRO'S¹ reasoning that the text of the Ferrara Bible is based on previous older translations can not be contested. In the introduction "al letor," the publishers, or editors, of the two identical editions, say; "Fue forçado de seguir el lenguaje que los antiguos Hebreos Españoles vsaron," and the evidence adduced by de Castro goes to show that Pinel and Usque had at best only remodelled the language of the manuscripts, which were several centuries older than the date of the printing of the Ferrara Bible. The internal evidence for this supposition is to be found in the many words used therein that were foreign to the writers of this period, and in the spelling which had been abandoned ere this by the Spanish.

That the idiom used in the Bible is not identical with the Spanish spoken at that time by the Jews in the diaspora is proved by the fact that the Ladino edition² of it published in Hebrew characters fifteen years later at Salonichi, found it necessary to modify the forms

¹ *Biblioteca Española*. Tomo primero, que contiene la noticia de los Escritores Rabinos Españoles desde la época conocida de su literatura hasta el presente. Su autor D. Joseph Rodriguez de Castro, Madrid 1781, p. 420 ff.

² *Biblioteca Española-Portuguesa-Judaica*, Dictionnaire bibliographique des auteurs juifs, de leurs ouvrages espagnols et portugais et des oeuvres sur et contre les Juifs et le Judaïsme. Avec un aperçu sur la littérature des Juifs espagnols et une collection des proverbes espagnols par M. Kayserling. Strasbourg, 1890, p. 28.

of many words; even the Ferrara Bible itself had to undergo a revision, and the reprint of 1630, according to De Rossi,³ introduced a number of new words for those which had become unintelligible. The edition of 1646 is still further changed, and the *Humas ó cinco libros de la Ley Divina* published in 1665 at Amsterdam, in its attempts to make the language conform to the literary Spanish language, has been compelled still further to modify the words. The endings *-ays*, *-eys* are substituted for *-ades*, *-edes*; for *sobradura*, *arrabalde*, *caronal*, *ajuntarse* are substituted *redaño*, *arrabal cercano*, *juntarse*, etc.

While the language of the Ferrara Bible is indubitably older than that of the sixteenth century and, on the whole, the vocabulary is the same as that of the Castilian of the period of the original manuscripts, it is evident that many words owe their origin to an attempt to give exact equivalents for words in the Hebrew text. When Cassiodoro de Reynas translated the Bible a very short time later, he also was confronted with the task of creating new words. His innovations have found their way into the literary language, and the corresponding ones of the Ferrara Bible have been permanently added to the language of the Spanish Jews.

Reyna acknowledges his obligations to the Ferrara Bible in the following words:

De la vieja Traducción Española del Viejo Testamento, impressa en Ferrara, nos auemos ayudado en semejantes necessidades mas que de ninguna otra que hasta aora ayamos visto, no tanto por auer ella siempre acertado mas que las otras en casos semejantes, quanto por darnos la natural y primera significacion de los vocablos Hebreos, y las diferencias de los tiempos de los verbos, como estan en el mismo texto, en lo qual es obra digna de mayor estima (à juyzio de todos los que la entienden) que quantas hasta aora ay: y por esta tan singular ayuda, de la qual las

³ *De Typographia Hebraeo-Ferrariensi Commentarius Historicus*, quo Ferrarienses Judaeorum editiones Hebraicae Hispanicae Lusitanae recensentur et illustrantur. Parmae: Ex regio Typographeo, 1780.

⁴ *Biblioteca Española-Portuguesa-Judaica*, etc., p. 29.

⁵ On the relation that this translation and the identical edition of Cipriano de Valera bear to previous translations, read Castro, *Biblioteca Española*, vol. i, pp. 465 ff. The corresponding notices in Brunet, Didot's *Nouvelle Biographie Universelle* and the Catalogue of the Boston Public Library are wrong and misleading.

otras traducciones no hã gozado, esperamos que la nuestra por lo menos no será inferior a ninguna de ellas.

He excuses himself for differing from the Ferrara version in the use of certain words:

Los vocablos Reptil, y Esculptil, y Esculptura de q algunas vezes auemos vsado, nos parece q tienē tãbien alguna necessidad de desculpa por ser estraños de la lēgua Esp. Reptil, es animal q anda arrastrado el pecho y viētre, como culebra, lagarto. propiamēte pudieramos dezir serpiente, si esto vocablo no estuuiesse ya è significaciō muy differēte del intēto. La de Ferrara fingió, como suele, un otro vocable a mi parecer no menos estraño, Remouilla. Los otros dos Esculptil y Esculptura, quierē dezir imagines esculpidas a sinzel ó buril. La Escripura por mas afear la idolatria llama los idolos las menos vezes de los nōbres propios que teniã entre los q los hōrrauã. mas comunmēte los llama del nōbre de la materia de que se hazen, palo, piedra, oro o plata &c. otras vezes de la forma, obra de manos de hōbres. lo mas ordinario de todo es llamarlos del modo con que se hazen, Fundiciones, o Vaziadizos, o cosas hechas à buril o sinzel: que es lo que nosotros retuimos del Latin (por no hallar vn vocablo solo español) Esculptura: la de Ferrara, Doladizo, que es como dixerá, Acepilladizo, lo qual es menos de lo que se pretende significar. Esto quanto à los vocablos nuevos de que auemos usado en nuestra version, acerca de los quales rogamos à la Iglesia del Señor y singularmente à cada pio lector, que si nuestra razon no le es bastante, nos escuse y supporte con su Charidad.

A number of words referring to religious observances are untranslated in the Ferrara Bible and have been perpetuated in the Ladino; such are: *Debir* Sanctum Sanctorum, *mamzer* bastard, *zizith* fringe of the Scarf, *pesah*, Passover, *bamah* altar, *roshodes* first of the month, *pasuquim* verses, *sabat* Sabbath, *aphthora* division of the prophets read on the Sabbath, *quipur* atonement, *minhah* afternoon prayer, *subuot* feast of Weeks, *roz asana* New Year, *sucot* feast of the Tabernacles, *porim* feast of Purim.⁶

The editors claim to follow Santes Pagnino

⁶ Another word is *Tora* for Holy Writ, but it does not occur in the Bible: otro q lo signifique todo, y por no ser entēdido del comū, pueda venir en abuso, como los vocablos Tora, y Pacto, vsados delos Iudios Españoles el primero por la Ley, y el Segundo por el Cōcierto de Dios por los quales nuestros Españoles les leuantauã quē teniã una tora o bezerra pintada en su sinoga (sic!) quē adorauan: y del Pacto sacaron por refran cōtra ellos, Aquí pagareys el pato. Reyna.

in the elucidation of doubtful words, to which Castro⁷ says:

Que esta edicion de *Ferrara* se hizo por los MSS. antiguos Españoles, se confirma con la autoridad de Ricardo Simon que en el cap. 14 de su *Disquis. crit. de variis Bibl. edith.* asegura, que los Judios de *Ferrara* no siguieron en su Traduccion Española la version de *Xantes Pagnino*, como ellos dicen en el prologo, sino las de R. Qimchi, y R. Abraham Aben Hezra, y otros Judios Españoles antiguos, que fueron Maestros públicos de la Ley en las Synagogas de España.

It was a good stroke of policy to claim to follow Pagnino who was regarded as an authority in the Roman Church (tan accepta y estimada en la Curia Romana); besides, they could do so in most cases without any danger of heresy, for Pagnino himself in his *Thesaurus Linguae Sanctae* gives in every doubtful case the opinion of the Jewish authorities mentioned by Simon, and R. of Salomon.

Whatever may be the origin of the words preserved through the translation of the Ferrara Bible, they have perpetuated themselves in the language of many a Spanish writer of Jewish faith. In speaking of the metrical rendering of the Psalms by David Abenatar Melo—of whom Amador de los Rios⁸ says, that "su alma estaba dotada de un temple superior."—the Spanish historian uses the following words:

En ellos se encuentran alteradas algunas frases y palabras, conservándose otras antiguas, y desterradas ya del language y admitiéndose, en fin, otras de diferentes idiomas y en especial del italiano. Estas observaciones que en parte quedan comprobadas en los trozos arriba transcritos, manifiestan el estado en que se hallaba la lengua española entre los hebreos, á principios del siglo xvii, bien que como en su lugar observaremos, no faltaron en este tiempo doctos cultivadores del habla castellana entre los escritores de aquella raza. Lllaman, no obstante, la atencion el uso de ciertos *verbos*, olvidados ahora, que dan mucho vigor á la frase, prestando no poco nervio á las locuciones poéticas. Entre otros citaremos los siguientes: *soberviar*, por ensobervecerse; *bizarrear*, por ser bizarro; *envoluntar*, por tener aprecio; *avillar*, por envilecer; *tempestar*, por haber tempestad, etc., todo lo cual, contribuye en los Salmos de Melo á producir cierto movimiento en el language, que les infunde un

carácter determinado.

A reference to the vocabulary will show that all words except *bizarrear* are not new creations of the poet and that the latter is formed in strict analogy with *amañanear*, *atardear*, *atercear*, *nadear*, *tempestar*. The Italian influence of which de los Rios speaks, is a mere fiction; the divergence of Melo's diction from the common Castilian form is due to the influence of the Ferrara Bible and probably of the Ladino spoken by the Jews. So again in referring to David Cohen de Lara, who wrote in the seventeenth century, de los Rios says:⁹

David Cohen de Lara usa con frecuencia de giros y palabras anticuadas ya en la época en que escribía, tales como *espandimiento*, *fon-sado*, *encomendanza*, *afermosiguar*, *tranzar*, etc. Esto produce cierto amaneramiento en su estilo, generalmente hablando, si bien no carece de vigor y sencillez su language, como demuestra el trozo que dejamos copiado.

Here again the words in italics will be found in the vocabulary of the Ferrara Bible, and the accusation of mannerism is unjust. Brought up, as were the Jewish writers of Spain, under the influence of the Jewish faith which found its expression in Spanish through prayerbooks and rituals whose language is based on that of the Ferrara Bible, it was natural for them to imbibe and perpetuate the diction contained in the Bible. This same spirit of religious inspiration prevades and modifies to-day the living idiom as spoken in the Levant, when it is used for literary purposes, hence a full appreciation of the language of the Ferrara Bible is necessary, if one wishes to investigate the fate of the Castilian tongue when carried abroad by the Jews of Spain.

It has been impossible to obtain the first edition of the Ferrara Bible of 1553. There is but one copy of it in this country, forming part of Prof. Knapp's library, now in the possession of Mr. Huntington of Worcester, N. Y.; my investigation is therefore based on that of 1630. De Rossi claims that some words in this edition have been substituted for older forms, and that otherwise changes have been made. These changes are, however, so irregular and incomplete that probably but few words have escaped me by not

⁷ *Biblioteca Española*, vol. i, pp. 408-409.

⁸ *Estudios históricos, políticos y literarios sobre los Judios de España* por D. José Amador de los Rios. Madrid, 1848, p. 531.

⁹ *Ibid.*; p. 567.

using the first edition. So, while *f* has generally been changed to *h*, it remains unchanged in Job xxxii-xxxvi; in Leviticus *removable* is used for *removilla* in Genesis; in Ezekiel *canton* is used for *rincon* elsewhere, *umbral* or *ombral* for *lumbral*, *alimaria* for *animalia* or *alimaña*.

In the vocabulary I have generally given the equivalent of the words in the Reyna translation and quote some one verse, as a rule the first occurrence of the word; where no exact correspondence in Spanish can be established, an English translation, for the most part that of the Revised King James Bible, is given. Where such a translation is not to be regarded as a correct rendition of the Spanish original, the word is enclosed in parentheses, and an ambiguous Spanish translation is followed by an English equivalent.¹⁰

Before passing to the vocabulary, a few grammatical additions to the first chapter must be made. Accented final *e* is written *ee*: *see*, *esperee*, *esclamee*, *tajee*. The future of

10

ABBREVIATIONS.

- Acad.*—Diccionario de la Lengua Castellana por la Real Academia Española. Duodécima Edición, Madrid, 1884.
- Bibl. Esp.*—Biblioteca de Autores Españoles desde la formación del lenguaje hasta nuestros días.
- Cuervo*—Diccionario de construcción y régimen de la lengua Castellana. Por R. J. Cuervo, Paris, 1886, 1893.
- Hum.*—Humas o cinco libros de la Ley Divina, juntas las Hapharoth del anno, etc. Amsterdam, 5475 =1655, A. D. Cf. Kayserling, Biblioteca Española-Portuguesa-Judaica, p. 26.
- Lans.*—An Arabic-English Dictionary, etc., London, 1883-1893.
- Pagn.*—Epitome Thesavri Lingvæ Sanctæ, Avctere Sante Pagnino Locensi. Tertia Editio. Antverpiæ: Ex officina Christophori Plantini, Architypographi Regij, 1578.
- Pent.*—Biblia Pentapla, das ist, Die Bücher der heiligen Schrift, nach fünffacher deutscher Verdolmetschung. Hamburg, 1711. The references are to the Judeo-German translation by Witzenhansen.
- R.*—La Biblia, que es, los Sacros Libros del Viejo y Nuevo Testamento. Traducido en Español. (Cassiodoro de Reina) 1569.
- Sal.*—Nuevo diccionario de la Lengua Castellana por Don Vincente Salvá, Séptima edición, Paris 1865.

Other abbreviations are those generally used, and will be easily understood; a dash means the repetition of the word in question.

verbs in *-ner* ends in *-rné*: *porné*, *manterné*, *verné*. The subjunctive of *yazer* is *yaza*, of *caer caya*. The feminine of adjectives in *-dor* ends in *-dera*: *alborotador alborotodera*, *morador*, *moradera*.

A.

- ABASTADO**, adj. Todopoderoso, R. Gen. xvii, 1. The nearest approach to this meaning is that given by Cuervo: "Rico y abundantemente provisto."
- ABASTAR**, v. Bastar, R. Num. xi, 22. Cuervo, same.
- ABAXAMIENTO**, n. Baxeza, R. Eccl. xii, 4. Acad.—ant. acción y efecto de abajar. It has the latter meaning.
- ABAXAR**, v. Abatir, R. Psalms cvii, 39. Cf. *abassar* Bibl. Esp. lvii. Acad.—ant. bajar.
- ABAXARSE**, v. Ser abajado, R. Is. v. 15. Bibl. Esp. lvii. Sal.—ant. reducirse á ménos.
- ABEZADOR**, n. Enseñador, R. Chron. 2 xv, 3. See *abezar*.
- ABEZAR**, v. Enseñar, R. Chron. 2 xvii, 9. Cuervo *avezar* ant.—.
- ABILTAR**, v. Envilecer, R. Gen. xlix, 4. Bibl. Esp. li and lvii Acad.—ant.—.
- ABIVIGUANÇA**, n. Vida, R. Ez. ix, 9. It means 'bringing to' or 'giving life.' See *abiviguar*.
- ABIVIGUAR**, v. Tener vida, R. Gen. vi, 19. More generally—'to give life;' from *a* + *vivificare*.
- ABONDO**, n. A saz, R. Lev. xii, 8. Cf. Cuervo, *abondar*. Acad.—ant. abundancia.
- ABONIGUAR**, v. Hacer bien, R. Gen. iv, 7. From *a* + *bonificare*. Acad. has even *bonificar*, ant. *abonar*.
- ABORRICION**, n. Enemistad, R. Num. xxxv, 22.
- ABORTADURA**, n. First birth, Ex. xiii, 12. Acad.—ant. aborto, but it always has the meaning of 'first,' not 'premature birth.'
- ABOSTILLAR**, v. (Pelar), R. Is. iii, 17. Since Pagn. has *scabie afficere* and Pent. *grindig machen*, the word is = *apostillar*; the change of *p* to *b* is normal.
- ABREVADERA**, n. Pila, R. Gen. xxiv, 20. Trough. A feminine form of *abrevador*.
- ABREVAR**, v. Dar á beber (of man), R. Gen. xxiv, 17. Given in Cuervo, but not in

- Acad. or Sal.
- ABSTINADO, adj. Inconstante, R. Ezek. xvi, 30. Blitz giſwecht, hence it is a past participle of abstener. Such *ado*-forms of verbs not in *-ar* are not uncommon in the Bible.
- ABUTRE, n. Bueytre (i.e. buitre), R. Deut. xiv, 13.
- ACALCEAR, v. Allanar, R. Is. lvii, 14. Formed from *a*+verb *calcear*, derived from *calzada*; a few infinitives in *-ear* for *-ar* occur.
- ACANTONADO, adj. En los rincones, R. Ezek. xlv, 22. Formed from *acantonar* with primitive meaning.
- AÇECALAR, v. Acicalar, R. Gen. iv, 22. Sal.—ant.—
- ACELADAR, v. Asechar, R. Hos. vii, 6. Etym. *a*+verb *celadar* formed from *celada*, emboscada de gente armada, etc. Acad.
- ACIMENTARSE, v. Fundarse, R. Ex. ix, 18. Acad.—ant. establecerse ó arraigarse en algun pueblo.
- ACLARAMIENTO, n. Pronunciacion, Hum. Num. xxx, 7. Formed from *aclerar* in the sense of poner en claro, declarar, manifestar, explicar. Acad.
- ACOGEDIZO, n. Vulgo, R. Num. xi, 14. Cf. Acad.—adj. lo que se recoge fácilmente y sin elección.
- ACCOSTAR, v. Irse, R. Gen. xxxviii, 1. Accost. The neuter not in Cuervo, but cf. *acostando*, acercando, aproximando in Bibl. Esp. lvii.
- ACUÑADAR, v. Hacer parentesco R. Gen. xxxviii, 8. Etym. *a*+verb formed from *cuñado*, ant. pariente por afinidad en cualquier grado. Acad.
- ADERECHAR, v. Ir á la derecha, R. Gen. xiii, 9. Formed in analogy with Hebrew y'eymináh from *a*+verb from *derecho*.
- ADEUDAR (una deuda), v. Dar prestada alguna cosa, R. Deut. xxiv, 10. ADEUDAN, usurero, R. Ex. xxii, 25. Cf. Acad.—ant. obligar, exigir; evidently *a* has here a causative meaning.
- ADO, adv. Donde, R. Gen. iii, 9. Acad.—ant. adonde.
- ADOBER (adobes), v. Hacer el ladrillo, R. Ex. v, 7. ADOBEAR, ibid. v, 14. Formed by analogy with Hebrew lîlbôn halbhénîm from *adobe*. Pagn. has it: "ad laterificandum lateres."
- ADOLAR, v. Alisar, R. Ex. xxxiv, 1. Etym. *a*+*dolar*.
- ADOLME, n. Afrenta, R. Gen. xvi, 5, Hum. agravio. Etym. from Arab. thalima 'wrong doing,' or more correctly from plural thulmât 'unrighteousness,' with prefixed article al.
- ADOLORIAR, v. Atormentar, R. Lev. xxvi, 16.
- ADORMIDURA, n. Sueño, R. Gen. ii, 21. Cf. Acad. adormimiento, ant. adormecimiento.
- ADUFLAR, v. Danzar, R. Is. iii, 16. Properly, 'walk by the sound of the adufle,' q. v.
- ADUFLE, n. Tamborino, R. Gen. xxxi, 27. This form alone occurs for adufe.
- ADULÇARSE, v. Endulzarse, R. Ex. xv, 25. Cf. Acad. adulzar, ant. endulzar.
- AFEDECER, v. Corromperse, R. Ex. vii, 21. Etym. *a*+*fedecer* from *heder*.
- AFEDENTAR, v. Hacer heder, R. Ex. v, 21. Cf. Acad. hedentina, olor malo y penetrante, which contains the stem *hedent* of this verb.
- AFERMOSIGUAR, v. Honrar, R. Ex. xxiii, 3. Original meaning is 'to make beautiful.' Etym. *a*+*fermosificare*.
- AFIGURAR v. Hacer, R. Kings i, vii, 15. Cast (columns). Etym. *a*+*figurar*.
- AFINAMIENTO (de ojos), n. (Caimiento), R. Deut. xxviii, 65, Hum. consuncion; Pent. Finsternisz. Hence the meaning is 'destruction'; see also *afinar*.
- AFINAR, v. Desfallecer, R. Deut. xxviii, 32. This meaning is not in Cuervo.
- AFLACAR, v. Deshacer, R. Ex. xvii, 13. Acad.—ant. enflaquecer.
- AFLAMEAR, v. Consumir, R. Joel i, 19. Poner fuego, R. Is. xlii, 23. Acad. aflamar, ant. inflamar. Cf. Bibl. Esp. lvii, flamear. For *-ear* for *-ar*, cf. *acalcear*.
- AFLITO, adj. Pobre, R. Psalms ix, 9. Part. of affligir.
- AFONDEAR, v. tirar con la honda, R. Jud. xx, 16. Etym. *a*+verb from *honda* (Lat. *funda*).
- AFONSADAR, v. Pelear, R. Num. xxxi, 7. Aco-meter, R. Gen. xlix, 19. Etym. *a*+verb from *fonsado*. q. v.
- AFORMAR, v. Formar, R. Ex. xxxii, 4. Bibl.

- Esp. lvii, *afformado*, *formado*. Sal.—ant.—.
- AFREIR, v. Humillar, R. Jud. xix, 24. Pent. *peinigen*. Etym. probably *a+freir*.
- AFUERAS, adv. Allende, R. Gen. xxvi, 1. Hum. *ademas*. Cf. Acad. *afueras de ant*.
- AGUADUCHO, n. Regadera, R. Kings 1, xviii, 32. Bibl. Esp. lvii—conducto, *avenida de agua*, corriente del río. Acad.—ant. *acueducto*, of which it is a popular form.
- AGUELA, n. La que me engendró, R. Song. iii, 4. I cannot account for this meaning of *abuela*. *Gue* for *bue*, that is, *vue*, becomes more common in Ladino.
- AHINOJARSE, v. Abatirse, R. Psalms xlvi, 1. Acad.—ant. *arrodillarse*.
- AHOLGANTAMIENTO, n. Reposo, R. Chron. 1, vi, 31. Noun from following verb.
- AHOLGANTAR, v. Dar reposo, R. Deut. xii, 10. Etym. *a+verb* from *holganza*.
- AYNA, adv. Presto, R. Ex. xxxii, 8. Bibl. Esp. li.
- AJUNTAR, v. Juntar, R. Ex. xxxvi, 10. Bibl. Esp. lvii. Acad.—ant.—.
- AJUNTARSE, v. Juntarse, R. Gen. xlix, 2. Acad.—ant.—.
- ALADERA, n. Bosque, R. Ex. xxxiv, 13. Probably derived from *aladierna* (from Lat. *alaternus*): cf. also Acad. *aladrero* carpintero que labra las maderas para la entibación de las minas, which presupposes this word.
- ALAMBAR, n. Cassia, R. Ex. xxx, 24. It is no doubt the same as *ambar* in meaning, though Hum. and Pent. give *cassia*.
- ALARZE, n. Cedro, R. Lev. xiv, 4. It is the translation of Hebrew *'erez*, but evidently derived from Arab. *al+arz* with the same meaning.
- ALASSARSE, v. Cansarse, R. Sam. 1, xiv, 31. Cf. Acad. *lasarse*,—ant. *fatigarse*, *cansarse*.
- ALÇACION, n. Holocausto, R. Gen. viii, 20. This verbal noun from *alçar* is due to Hebrew *vaya'hal 'hólôth*, which is literally translated *y alço alçaciones*.
- ALCUÑAR, v. Hablar lisonjas, R. Job xxxii, 22. Pent. *einen Zunahmen gebrauchen*, which at once indicates its origin from *alcuña* ant. *alcurnia*, Acad.
- ALCUÑARSE, v. Ponerse por sobrenombre, R. Is. xlv, 5; see *alcuñar*.
- ALECHADERA, n. Ama, R. Gen. xxiv, 59. Nurse. Feminine of *alechador*.
- ALECHADOR, adj. Camellas alechaderas 'milch camels,' Gen. xxxii, 15. Formed from the verb *alechar*.
- ALECHAR, Dar leche, R. Gen. xxi, 7. Criar ('bring up'), R. Ex. ii, 9. Mamar, R. Psalms viii, 3. Cf. the two meanings of Eng. *suckle* (suck and give to suck). Etym. *a+verb* from *leche*.
- ALEVANTAMIENTO, n. No sera—, no podreis resistir, R. Lev. xxvi, 37. Acad.—ant. *levantamiento*.
- ALEVANTAR, v. Levantar, R. Ex. xl, 2. Acad.—ant.—.
- ALFORRIA, n. Freedom, emancipation Ex. xxi, 2. Etym. Arab. *al+hurriyah*, the state of freedom, Lane. The retrogressive change of *h* to *f* is not uncommon; cf. *Libro de Cantares del Arcipreste de Fila*, Bibl. Esp. lvii *aforrar*, *ahorrar*, *libertar*, *redimir*.
- ALIMPIADERA, n. Tazon, R. Ex. xxv, 29. Cf. Sal. *alimpiadero* ant. *el paraje por donde se limpia ó purga alguna cosa*, *emuncatorium*, but it is probably a literal translation of Hebrew *mēnaqith* from *nāqāh* 'to be pure.'
- ALIMALIA, n. Bestia, R. Kings. 2, xiv, 9. This metathesis for *animalia* is still further changed: *Alimaña*, Psalms 1, 10. *Alimaria*, Ex. xxiii, 11 and always in Ezekiel. *Animalia* occurs in Gen. xxxvii, 20. *Alimaria* not in the dictionaries.
- ALINAJAR, v. Juntar (por linajes), R. Num. i, 18. Etym. *a+verb* form *linaje*.
- ALISAMIENTO, n. Halago, R. Is. xxx, 10.
- ALIVIANAR, v. Aflojar, R. Chron. 2, x, 4. Acad.—ant. *aliviar*.
- ALIZAR, v. Lisonjear, R. Psalm v. 9. A figurative meaning of *alisar*.
- ALMENARA, n. Candelero, R. Chron. 1, xxviii, 15. Acad.—ant.—.
- ALMIZQUE, n. Almizcle, R. Psalms xlv, 8. Acad.—ant.—.
- ALMIZCLERA, n. Bujeta, R. Is. iii, 19. Pent. *Biesemknöpf*. Sal.—*botecito de Almizcle*. The latter is probably the meaning here. *Almizclera*, Jud. viii, 26.

- ALONGAMIENTO (de furores), n. Luenga paciencia, R. Prov. xxv, 15. See *alongar*.
- ALONGAR, v. Alegar, R. Prov. xxii, 15. Bibl. Esp. lvii. Sal.—ant.—
- ALTIUIDAD, n. Soberbia, R. Lev. xxvi, 9. Acad.—ant. altivez.
- ALUTARSE, v. Llorar R. Sam. i, xvi, 1. Etym. *a*+verb from *luto*.
- ALLEGACION, n. Ofrenda, R. Lev. i, 2. A literal translation of Hebrew qorbân oblatio from garabh appropinquare, Pagn.
- ALLEGAR, v. Ofrecer, R. Lev. i, 2. Like the above, a literal translation of yaqribh from qorabh *appropinquare*, Pagn.
- AMAJARSE, v. Encogerse, R. Psalms x, 10. Etym. *a*+*majarse*.
- AMAÑANEAR, v. Madrugar a buscar, R. Is. xxvi. Etym. *a*+*mañanear*.
- AMARGARSE (con lloro), v. Llorar amargamente, R. Is. xxii, 4. Translation of Hebrew 'amârêr: but cf. Acad. *amargar*, causar aflicción ó disgusto.
- AMARIDAR, v. Tomar mujer, R. Deut. xxiv, 4. Etym. *a*+*maridar* (poco usado) casarse. Sal.
- AMATARSE, v. Apagarse, R. Lev. vi, 12. Acad.—ant. confundir, borrar.
- AMEDIAR, (sus días), v. Llegar á la mitad de —R. Psalms lv, 23. Como—la noche, a la media noche, R. Ex. xi, 12. Etym. *a*+verb from *medio*, but, cf. Acad. *mediar* llegar á la mitad de alguna cosa.
- AMOSTRADOR, n. Enseñador, R. Joel ii, 23. See *amostar*.
- AMOSTRAR, v. Mostrar, R. Gen. xli, 28. Acad.—ant.—
- AMPARANÇA, n. Cubierta R. Psalms cv, 39. In Bibl. Esp. lvii—amparo, but, in the *Poema del Conde Fernan Gonzalez*, 586, it has the meaning of cubierto or protección and not of apoyo, amparo as given in the glossary:

Matandose el mismo con su mal andança,
Non pudo tomar escudo, nin pudo tomar lança,
Fuyó a vna ermita, ella fue su anparança
De mannana fasta noche, allí fue su estança.

Du Cange has amparantia tutela, protectio and Godefroy emparance fortification, defence, from which the Spanish

meaning is easily developed.

- AMPARO, n. Manta, R. Sam. 2, xvii, 19. Like the foregoing, it is evolved from *amparar*, for which Cuervo gives as primitive meaning, defender cubriendo; generally antipara is used in the Bible, and amparo might be a contraction of it with the tendency to liken it to amparo, help.
- AMURCHARSE, v. Fatigarse, R. Jer. xvii, 8. Etym. *a*+verb from *murcho*, q. v..
- ANDADURA, n. Paseadero, R. Ezek. xlii, 4. Bibl. Esp. lvii.
- ANDAMIENTO, n. Prov. xxx, 29. Acad.—ant. modo de proceder ó portarse.
- ANDAR, n. Suelo. Gen. vi, 16. Pent. Boedem. Acad.—ant.—
- ANICHILARSE, v. Hacerse vano R. Kings 2, xvii, 15. Probably misprint for anihilarse.
- ANOCHECIMIENTO, n. Growing night. Job. xxiv, 15.
- ANTIPARA, n. Velo, R. Ex. xxvi, 31. Either as the Acad. surmises, it is from Low Latin *antiparies*, or it is an evolution of *amparo* through a learned etymology.
- ANUVAR, v. Anublar, R. Gen. ix, 14. Etym. *a*+verb from *nube*.
- AÑAZME, n. Zarcillo, R. Jud. viii, 25. Acad.—ant. ajorac.
- AÑIDAR, v. Hacer el nido, R. Jer. xxii, 23. The ñ is due to the following *i*.
- APALPAR, v. Palpar, R. Ex. x, 21. Sal.—ant.—
- APAÑAMIENTO, n. Ayuntamiento, R. Gen. i, 10. Apaño (given in the Acad.) has not the same meaning. Cf. *apañarse*.
- APAÑARSE, v. Juntarse, R. Gen. i, 9. The Acad. gives as its etymology *zappangere*, juntar, reunir? The? would, perhaps, be omitted, if this primitive meaning were noticed. Cf. Port. *apanharse* with the same meaning.
- APEÑORAR, v. Tomar por prenda, R. Deut. xxiv, 17. Acad. peñorar, ant. pignorar.
- APERFICIONAR, v. Hacer perfecto, R. Job xxii, 3.
- APARTADURA, n. Apartamiento, R. Ex. xxix, 28.—Ofrenda, R. Ex. xxv, 2. The latter is a translation of Hebrew tērûmâh Oblatio, sic appellata, (vt quibusdam placet) quod sursum et deorsum mouer-

- etur aut eleuaretur. Separatio i. oblatio nempe separata à communi vsu. Pagn.
- APEGAR, v. Pegar, R. Gen. xix, 19. See Cuervo, *apegar*.
- APENAR, v. Penar (i. e. imponer pena), R. Ex. xxi, 22. This meaning is not in Acad.
- APENDONEAR, v. Señalar, R. Songs v, 10. Etym. *a*+verb from *pendon*.
- APETITE, n. Intento, R. Gen. viii, 21.
- APIADAR, v. 'Give gracefully,' Gen. xxxiii, 5.
- APIADARSE, v. Rogar, R. Gen. xlii, 21. Be-seech.
- APLAZADA, n. Ramera, R. Gen. xxxviii, 21. This participial form from *aplazar*, to appoint (a trysting place), must have acquired a full nominal meaning, as is to be judged from the peculiar meaning of the masculine *aplazado*.
- APLAZADO, n. Impuro, R. Kings i, xv, 12. Valera, *sometico*.
- APLAZAR, v. Desposar, R. Ex. xxi, 9. In Cuervo: Siglo xiii: "La apasó" = sin filio suo desponderit eam. The usual meaning of convocar occurs in Ex. xxv, 22.
- APOCAR, v. Ser pequeño, R. Ex. xii, 4. Cf. Acad. *apocarse*, *humillarse*, *abatirse*; *tenerse en poco*.
- APODRECERSE, v. Pudrirse, R. Joel i, 17. Acad. *apodrecer*, ant. *podrecer*.
- APORTILLADOR, n. Disipador, R. Dan. xi, 14. From *aportillar*, which in the Bible occurs only in the sense of 'destroy.'
- APOZADERA, n. Woman who draws water, Gen. xxiv, 11. A feminine form of *apozador* from *apozar*, q. v.
- APOZADERO, n. Acetre, R. Is. xl, 15. Formed from the following verb.
- APOZAR, v. Draw water (from well), Gen. xxiv, 13. Etym. *a*+verb from *pozo*.
- APREGONAR, v. Pregonar, R. Gen. xli, 43. Acad.—ant.—
- APREMIRSE, v. Ser humillado, R. Is. v, 15.
- APRIMIRSE abajarse, R. Psalms, x, 10. Cuervo: "Usabase ademas en el siglo xiii apremier, apremir comp. de premer."
- APRESSURANÇA, n. Con—, Apresuradamente, R. Ex. xii, 11.
- APRESSUROSO, adj. Presuroso, R. Hab. i, 16. Acad.—ant.—
- APUÑEAR, v. Tomar el puño lleno de—, R. Lev. ii, 2. Cf. Acad. *apuñar*.
- AQUEDARSE, v. Estar quieto, R. Chron. 2, xiv, 5. Cf. Acad.—ant. *dormirse*.
- AQUETADO, adj. Quietto, R. Job xxi, 23. It is really a participle of a verb *aquetar*.
- AQUINTAR, v. Quintar, R. Gen. xli, 34.
- ARDEDOR abolan, n. Ceraste voladar, R. Is. xiv, 29. Pent. *springendige*, *brennendige* Otter. Hence it is equivalent to *ardor*, 'burning heat;' the form is due to *ardadura*, a noun from *arder*.
- ARDEDURA, n. Fuego, R. Gen. xi, 3. A translation of Hebrew *vénisrêphâh lisrêphâh* y ardamos por *ardadura*.
- ARDER, v. Cocer, R. Gen. xi, 3. Cuervo—*abrasar*.
- ARINCONAR, v. Echar del mundo, R. Deut. xxxii, 26. Etym. *a*+verb from *rincon*. Cf. Cuervo *arrinconar*.
- ARMADOR, n. Flechero, R. Jer. ii, 3.
- ARRABALDE, n. Ejido, R. Num. xxxv, 3. Bibl. Esp. lvii *arabalde*. Acad.—ant. *arrabal*.
- ARRABDONAR, v. (Sobrepajar), R. Is. viii, 8. Overflow. Etym. *a*+verb from *rabdon*, q. v.
- ARRABDON, n. Turbion, R. Is. iv, 6. See *rabdon*.
- ARREBATADURA, n. That which is torn, Gen. xxxi, 39.
- ARREDAR, v. Ir., R. Ex. iii, 3 Pent. *sich wenden*. Cuervo mentions this form for *arredrar*.
- ARREDARSE, v. apartarse, R. Gen. xlii, 24. See *arredar*.
- ARREGISTRARSE, v. Avergonzarse, R. Is. xx, 5. Etym. *a*+verb from *registro*, q. v.
- ARREMATAR, v. (Raer), R. Gen. vi, 7. Destroy. Probably the same as *arrebatar* with the popular etymology of *matar*.
- ARRODEARSE, v. Volverse, R. Ezek. xli, 24.
- ARRODEO (del año), n. Vuelta—R. Ex. xxxiv, 22.
- ASABENTARSE, v. Ser. sabio, R. Ex. i, 10. Etym. *a*+verb from *sabencia*=*sabiduria*.
- ASABORARSE, v. Ser sabroso, R. Jer. xxxi, 26. Bibl. Esp. lvii. Cf. Acad. *asaborar*, ant. *saborear*.
- ASADURA, n. Asado, R. Is. xlv, 16.
- ASAZONAR, v. Mirar en tiempos, R. Kings 2, xxi, 5. Pent. "er hat gestündelt."

- Pagn. translates the Hebrew *vě'hônén* by *qui computat tempora et horas*.
 Etym. *a*+verb from *sazon*.
- ASEDERSE, v. Tener sed, R. Jud. iv. 19. *Asedescerse*, morir de sed, R. Job. xxiv, 11.
 Etym. *a*+verb from *sed*.
- ASEGUN, prep. Segun, R. Ex. xvi, 16.
- ASEÑALAR, v. (Tornar), R. Jos. xviii, 17. Pagn. translates *věthá'ar* by *et circuibit*, but under *tá'ar* he gives *aptare*, *signare*, hence the meaning is *señalar*.
- ASESTAR, v. Ofrecer la sexta parte, R. Ezek. xlv, 13. Etym. *a*+verb from *sesto*.
- ASIMENTAR, v. Hacer (simiente), R. Gen. i, 11. Translation of Hebrew *mazrī'ha zer'ha*.
- ASOLOMBRARSE, v. Ponerse á la sombra, R. Dan. iv, 9. Etym. *a*+verb from *solombra*, q. v.
- ASOPLAR, v. Soplar, R. Ex. xv, 10.
- ASTUCIAR (astucia), v. Ser astuto, R. Sam. i, xxiii, 22. Translation of Hebrew *'harôm ya'hrim*.
- ASUFRENCIA, n. Fuerza, R. Ezek. xiv, 13. ASUFRIENCIA, bordon, R. Ex. xxi, 19. These meanings are evolved from the different meanings of *asufrir*, q. v. In *El libro de Alexandre*, stanza 6 runs as follows:
- Del príncipe Alexandre que fue rey de Grecia,
 Que fue franc e ardit e de grant sabencia,
 Vençió Poro e Dario dos reys de grant potencia,
 Nunca connoçí omne su par en la sufrençia.
- In the glossary *sufrençia* is translated by *sufrimiento* which makes no sense; it ought to be *fuerza*, namely: 'No man ever knew his equal in power.'
- ASUFRIR, v. Sustentar, R. Gen. xviii, 5.—la mano, poner la mano, R. Ex. xxix, 10.—el coraçon, confortar, R. Jud. xix, 5. (Detenir), R. Prov. v, 22. Pent. *gehangen*, which indicates that it means 'lifted up' in the last case. All these meanings are easily evolved out of the one given in Sal. for *sufrir* sostener, resistir y llevar algun peso.
- ASUFRIRSE, v. Recostarse R. Gen. xviii, 4. Estribarse, R. Prov. iii, 5. Pent. *sich verlassen*. The evolution of meaning from that of *asufrir* is natural.
- ATADERO, n. Trapo, R. Gen. xlii, 25.
- ATAMARAL, n. Palma, R. Lev. xxiii, 40. Etym. *a*+*tamaral*, q. v.
- ATAMIENTO, n. Coyunda, R. Psalms ii, 3. Acad.—ant. *atadura*.
- ATARDEAR, v. El dia declina, R. Jud. xix, 9. Etym. *a*+verb from *tarde*.
- ATEMAR, v. Acabar, R. Gen. ii, 1. From Arabic *'hatama* 'finished,' but Dozy gives *tama* for *tamar* with the same meaning; I prefer the first, since *tamar* does not occur in the Bible, and even the noun preserves the *a*.
- ATEMO, n. Fin, R. Zach. ix, 10. See *atemar*.
- ATENDEAR, v. Poner tiendas, R. Gen. xiii, 12. Cf. Acad. *atendar*, ant. *acampar*, armando las tiendas de campaña.
- ATERCEADO, adj. De tres años, R. xv, 9. See *atercear*.
- ATERCEAMIENTO, n. Desde á tres meses, R. Gen. xxxviii, 24. En—, de tres en tres, R. Ezek. xlii, 3. Formed from *atercear*.
- ATERCEAR, v. Estar tres dias, R. Sam. i, xx, 19. ATERCIAR, partir en tres partes, R. Deut. xix, 3. Cf. Acad. *terciar*.
- ATERMINAMIENTNO, n. Ending, Ex. xxviii, 22. See *aterminar*.
- ATERMINAR, v. Señalar termino, R. Ex. xix, 12. 'Place in the end,' Ex. xxviii, 14.
- ATORCEDOR, adj. Contumaz, R. Deut. xxi, 18. Adversario, R. Num. xxii, 22. Satan, R. Zach. iii, 3. From *atorcer*, q. v.
- ATORCER, v. Hacer tuerto, R. Ex. xxiii, 2.
- ATORCIMIENTO, n. Perversidad R. Is. xix, 14. See *atorcer*.
- ATREBEJAR, v. Jugar, R. Jud. xvi, 25. Cf. Acad. *trebejar* ant. *travesear*, enredar, jugar. Cf. *Trebejar*.
- ATRISTARSE, v. Pesar, R. Gen. vi, 6. Cf. Acad.—ant. *entristecerse*.
- ATRONAR, v. Tronar, R. Psalms, xviii, 13. Acad.—ant.—
- ATUENDO, n. Vaso, R. Gen. xiv, 53. Acad.—aparato, ostentación. In the Bible it always means 'vase.'
- ATURBAR, v. Turbar, R. Job. xxii, 10.
- AUBLACION, n. Jubilacion, R. Lev. xxiii, 24. From *aublar*, q. v.
- AUBLAR, v. Jubilar, R. Psalms lxvi, 1. Etym. *a*+*jubilar*.
- AUÑAR, v. Echar uñas, R. Psalms, lxix, 31. Translation of Hebrew *maphrīm*.

- AVANTAJADO, adj. Mas excelente, R. Is. lvi, 12. Cf. Bibl. Esp. lvii *avantaja*. Part. of a verb *avantajar*.
- AVERANAR, v. Tener el verano R. Is. xviii, 6. Pagn. *aestivare*.
- AVICIARSE, v. Engordarse, R. xiii, 4. Deleitarse R. Is. lviii, 14. Ser maligno, R. Deut. xxviii, 56. For the latter meaning Cf. Acad.—ant. *enviciarse*; for the other meanings see *vicio*.
- AVIGAMIENTO, n. Techumbre, R. Kings i, vi, 15. From *avigar*, q. v.
- AVIGAR, v. Cubrir de tijeras, R. Kings i, vi, 9. Etym. *a*+verb from *viga*.
- AYUNTADERA, n. Juntura, R. Ex. xxvi, 4. From *ayuntar*, q. v.
- AYUNTAR, v. Juntar, R. Ex. xxvi, 3: Acad.—ant.—
- B.**
- BALDADURA, n. Lo que holgó, R. Ex. xxi, 19. 'Loss of time.' Cf. Bibl. Esp. lvii, baldero, ocioso and baldado gastado en balde.
- BALDAR, v. (Hacer que no haya), R. Ex. xii, 15. 'Be without.'
- BANQUETEAR, v. Hacer banquete R. Job. xl, 25. Sal.—ant. dar banquetes.
- BARAJA, n. Contienda, R. Gen. xiii, 7. Esp. Bibl. lvii, Acad.—ant.—
- BARRAGAN, adj. Valiente, R. Gen. vi, 4. Acad.—ant.—
- BARRAGANIA, n. Mastery. Bibl. Esp. lvii—fortaleza, valor.
- BARVEZ, n. Carnero, R. Gen. xv, 9. Etym. Lat. *berbicem*.
- BASTAJE, n. Los que llevan, R. Neh. iv, 10. Acad.—Ganapán. Here it preserves the original meaning, as its etymology from Greek *βαδράζω* indicates.
- BATEDERO, n. Bate, R. Ex. xii, 7. Post.
- BATEHA, n. Melon, R. Num. xi, 5. Translation of Hebrew *hā'abhatti'htm*, but evidently=Arab. *bitti'hun*, "vulgarly and incorrectly pronounced *batti'hun*", Lane; it has the same meaning.
- BATIDIZO, n. De martillo, R. Ex. xxxvii, 7. Beaten work. BATIDO, de martillo, R. Ex. xxv, 18. From *batir*.
- BAUEAR, v. Distillar, R. Lev. xv, 3.
- BAXEZA, n. Lo bajo, R. Ex. xix, 17. Acad.—ant. lugar bajo y hondo.

- BAXURA, n. Campo, R. Kings i, ix, 27. Acad.—lugar ó sitio bajo.
- BESTIAME, n. Bestias, R. Num. xx, 8. Acad.—ant. *bestiaje*.
- BIENAVENTURAR, v. Gobernar, R. Is. ix, 16. Pent. *die das dasige Volk billig soellten in den rechten Weg treten*. Cf. Acad.—ant. *hacer bienaventurado á uno*.
- BLANDIMIENTO, n. Blandeamiento, R. Job. xli, 20. Pent. *Sturmen*. It means here 'brandishing,' from *blandear*, *moverse de una parte á otra*.
- BOCHORNARSE, v. Secarse, R. Is. xxxvii, 27. From *bochorno*, *aire caliente*, Acad.
- BOLTAR, v. Bolver, R. Chron. 2, vi, 3. If not a misprint, this *ἀπαξ εἰρημέρον* must be Lat. *volutare*.
- BONIGA, n. Estiercol (of man), R. Ezek. iv, 12. BONIGNA, estiercol, R. Zeph. i, 17. Acad. gives *boñiga*, excremento del ganado vacuno y de otros animales, and for its etymology, Lat. *bovinica*. But it seems more natural to refer it to the same stem as Prov. *boulega*, *bulinga*, *remuer*, *bouger*, *mouvoir*, *agiter* (Mistral); cf. also in Godfroy *bou-nenc*, *estomac*.
- BROSLADOR, n. Artificer, Ex. xxvi, 31. Acad.—ant. *bordador*.
- BROSLADURA, n. Bordada, R. Jud. v, 30. Acad.—ant. *bordadura*.
- BROSLAR, v. Bordar, R. Ex. xxviii, 39. Acad.—ant. *bordar*. For Etym. see Cuervo, *bordar*.
- BROTADURA, n. Botones, R. Kings i, vi, 18.
- BUEYTRE, n. Buitre, R. Lev. xi, 14. Probably a popular etymology connecting it with *buey*.
- BUFANO, n. Bufalo, R. Deut. xiv, 5. Acad.—ant. *búfalo*.
- BUSCAMIENTO, n. Freno, R. Psalms, xxxix, 2. In *El Salterio traduzido del Hebreo en Romance Castellano* por Juan de Valdés, Bonn, 1880 (edited by Ed. Boehmer) the corresponding word is *boçal*, hence it is =*bozal* with the same meaning.

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SOME MEXICAN VERSIONS OF THE
"BRER RABBIT" STORIES.

THE following stories form part of a collection of folk-tales made during a summer spent in the City of Mexico. They were taken down word for word from the mouths of Indians (of more or less mixed blood), who, however, spoke the language of the country. The fact that these stories were dictated, will account for the condensed form of narration in the specimens here given, for the writer has deemed it expedient to transmit them as received, not even correcting the most obvious syntactical errors.

The two features which render the Mexican stories of especial interest to students of American folk-lore are, in the first place, that it is the rabbit who deceives the other animal (the *coyote*); in the second place, that the means employed in accomplishing this deception, corresponds to those used by the rabbit in the negro stories of the South. I am unable to say to what extent these stories are current in Mexico, but the four specimens which follow are known in Puebla, Mexico City and Guajalato.

I. Est'era un Coyote y un Conejo. Andaba el Conejo buscando que comer en el campo. Lo vió el Coyote y le dijo que se lo iba comer, y el Conejo le suplicó que no, que le prometería tráirle una gayina pa que se la comiera. Y él (el coyote) le dijo que se la juera tráir, que lo esperaba ayí. Se jué el Conejo y no iso a presio á yevarle la gayina.

Luego qu'el Coyote se fastidió d'estar esperando el Conejo, se jué á buscarlo y lo incontró y le dijo: "Ora sí te como porque m'engañaste." Y le dijo él: "No t'engáné si no me dijeron que tuviera esta peña, porque si la soltaba si acabaría el mundo. Tenla tú, mientras que yo voy á tráirle que comas." El Coyote se quedó teniendo la peña. Luego que ya cansó d'estar teniéndola, dijo: "Yo la voy á soltar; no me importa que si acabe el mundo." Se jué á buscar al Conejo.

The deception practiced on the Coyote is brought out more clearly in the following explanatory passage, which occurs in another version of the same story: "Y como ese tiempo estaban pasando las nubes en el aire, pensaba (el coyote) que venia la peña ensima, pero como no er'así, el Conejito le dise al Coyote: "Atranca usted juerte, mientras voy á tráir el desayuno." Se quedó el Coyote atracado en

la peña."

It is strange that folk-lore has not made more frequent use of the startling effect produced by clouds passing over a tall rock or tree. There may, however, be a suggestion of it in the Kaffir tale of the Leopardess who runs under a large rock and cries out to her pursuer "Do you not see the rock falling."¹ In "Daddy Jack's" story, the rabbit fleeing from the wolf, becomes so tired that he runs under a leaning tree and calls to the wolf to hold it while he (the rabbit) props it up. Here the use of a *leaning* tree makes it evident that the phenomenon of passing clouds had no part in the deception. There is in Mexico a saying more or less common, which is used in regard to a person who has been badly fooled: "Tu quedas como el coyote atracando la peña."

II. El mezmo Conejo estaba ensima di un nopal y lo incontró el Coyote. Le dise: "Amigo, qu'estás asiendo?"—"Tio, dise el Conejito, aqui comiendo tunas"—"Ora te tengo ganas de comerte"—"Pero porqué Tio?"—"Porque me dejaste atracando la peña."—"Ay! Tio, no soy yo; somos siete ermanos, uno d'eyos abrá sido, yo no."—"Pero, sí, te tengo ganas de comerte"—"No Tio, voy á darle á usted una tuna. Sierra usted los ojos y abre la boca." Entonses se pone el Coyote con la boca abierta y el Conejito li avienta un puño d'espinas y corre.

A variant of this story omits the point that there are seven brothers, and that it must have been one of the other six who played the former trick on the *Coyote*.

III. Estaba el Conejito sentado debajo di un árbol tejiendo una rede, cuando yegó el Coyote. El Coyote le dise: "Amigo, pide perdon, porque tengo ambre; quero comer carne." El Conejo le dise: "Ay! Tio, es vigilia, la carne flaca no engordai." El Coyote dise: "Tú ti as burlado de mí."—"Tio, no l'echo nada; serán mis ermanos, que no si acuerda usted que somos siete ermanos?" Quen sabe quen d'eyos hisó asté el mal! Venga usted, vamos á tejér esta rede y acá nos metemos porque oy va venir un deluvio y una granizada de piedras."—"Sí, dise el Coyote, te voy ayudar."

Empesaron á tejér la rede. En canto si acabó, le dijo el Conejo al Coyote: "Tio, suba usted al árbol y yo le daré asté la lia y amarra usted bien á la rama, mientras yo amarro acá á la rede." Se subió el Coyote al árbol y el Conejo quedó abajo. Entonses el Conejo le

¹ *Uncle Remus*, p. xvii.

dise: "Tio, baja usted y métase á la rede porque va empesar á cáir granizada."

Se baja el Coyote y se mete á la rede y el Coyote jala el mecate y si apretó muy bien la rede donde el Coyote s'enserró; y empeisa el Coneja á echarle piedras. Entonses el Coyote empiesa gritar "Ay! Ay! me muero!" El Conejo dise: "muerase usted, ora es vigilia, coma uste carne asta donde se yena." Y echándole mas piedras asta que se privó el Coyote, y corrió el conejo.

In a variant of this story the Rabbit calls Mr. Man and gets him to make two bags. He then puts the *Coyote* in one of them, hangs him up the tree and gets the man to beat him. By using this variant, there is a more striking resemblance to Uncle Remus' story in which Mr. Man catches Brer Rabbit and hangs him up the tree to await punishment. The Rabbit however, gets out by persuading the Opossum to get in and hear angels sing. The man of course returns and beats the Opossum.

IV. El Conejo estaba en un carrisal. Yega el Coyote y le dise: "Sobrino, qu'estás asiendo aqui."—"Ah, Tio, oy es un día de fandango; se casó mi ermano el mayor y ay nesesidá de formar un baile, y quero tambien disponer di un música. Quere usted acompañarme á componer un violin? Usted tiene buen pecho pa cantar; usted con el violin con la vos alta y yo con el violin bajo, y acemos un armonía."

Agarra el Coyote dos carrisos y ase una flauta y el Conejito le dise: "Aguardame usted, voy alcansar á los novios y así que oiga usted, está que mando cuetes, empiesa usted á tocar la flauta." Se va el Conejito y coje un pedaso de pajueta y prende en la lumbre y empiesa á quemar el carrisal. Trena los carrisos y empieza el Coyote á tocar un armonía de Petenera, bailando. Cuando se li asercó la lumbre todo alrededor, entonses quiso salir, y tiro la flauta, se metio al juego y salio chamuscado, y el conjo corrió.

This idea of surrounding an unsuspecting enemy by fire, occurs in two of Uncle Remus' stories. In the first it is the Terrapin who is fooled by the Fox, and in the second entitled "why the Aligator's back is rough," the Aligator is fooled by the Rabbit. The Mexican version adds a new element, in that the *Coyote* does not suspect trouble when he first hears the crackling of the flames, for the Rabbit had led him to believe that it was fire-works (*cuetes*) in honor of the wedding.

The four *cuentos* related above will serve to illustrate the general character of the Mexican Rabbit-stories. Doubtless many more exist,

and my own collection numbers eleven including variants. In addition to these there are many stories in which the rabbit does not figure, but which bear a marked resemblance to some of the other Remus-tales.

It is worthy of note that the four stories here given were also related to me by an old inhabitant of Guanajuato who substituted the fox (*Zorra*) for the rabbit.

As to the origin of these stories, nothing definite can be said. They may be indigenous, they may be borrowed from the negroes of Texas and other Southern States, they may represent folk-lore of the West Indies, or they may be popular versions of the European collections which were introduced by the Spaniards. But whichever of these theories be the true one, it is evident that no definite origin can be assigned to the negro stories of the South, until there has been a careful collection and study of the Mexican versions. In the meantime I offer the present article as a small contribution to the existing folk-lore material.

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AN EARLY GERMAN EDITION OF ÆSOP'S FABLES.

AMONG the more valuable books of the large collection bequeathed to the Johns Hopkins University by the late John W. McCoy, is an edition of *Æsop's Fables* translated into German by the celebrated Dr. Hainricus Stainhöwel. The *editio princeps* of this collection of fabels appears to be that printed at Ulm by Johannes Zeiner about the year 1475, a folio volume of 288 leaves, containing both the Latin text and Stainhöwel's German translation. This work was frequently reprinted during the fifteenth century and the edition here described is undoubtedly a reprint of the German text alone, a policy first instituted, it seems, by Guentherus Zainer in his folio edition of 167 leaves, printed probably at Augsburg about 1480. There were also other editions of the same German text by various printers, and hence the most that can be claimed for the present one is that it is the oldest edition whose date is certain.

M. Léopold Hervieux states¹ that he has seen but two copies of this edition, one of which is in the private library of the King of Württemberg at Stuttgart, and the other in the public library of Linz (Austria) where it is numbered D. iv. 9. According to his description, the book is a folio of 169 leaves of which the *Life of Æsop* and the text of the fables occupy the first 154 leaves, while the remainder contain a work entitled *Historia Sigismunde*.

The McCoy copy is unfortunately not entirely complete, though the lacunae are of no great extent. The first thirty-four leaves contain the *Life of Æsop* already mentioned and are preceded by a full-page portrait headed *Esopus*. This portion appears to be complete, except for the fact that the portrait in question, as well as the first five leaves of the text, has suffered a partial loss in its lower corner, apparently due to the depredations of rodents. There then follow 120 numbered leaves containing the text of the fables, but of this series the fifth and sixth leaves are missing. Finally there comes a series of only eight additional unnumbered leaves containing a table of contents, a portion of the *Historia Sigismunde* and the printer's colophon. The next to last leaf breaks off abruptly thus:

sy inwendigen allein dñe thür auf vnnd nam alldo—

At the top of the recto of the last leaf there occurs a colophon worded thus:

Esopus der hochberümbt fabeltichter—mit etlichen zuogelegeten fabeln Rimicy vnd Auiani—vnd d' histori sigismunde der tochter des fürsten Tancredi vnd des iünglinges Gwisgardi enndet sich hie—Gedruckt vnd vollendet in der hochwirdigen vnnd keiserlichen stat Augspurg—von Anthonio Sorg am montag nach Agathe Da man zalt nach Cristi geburt—M—CCCC vnd in dem—LXXXIII—Iar—

The remainder of the leaf is blank, and on its verso there is written in pale black ink the name Johannes Schauffhäuser, probably one of the early owners of this copy.

The present size of the leaves is about seven inches by ten, the type used is the Gothic,

¹ *Lex Fabulistes Latins*, vol. 1, pp. 357-358; 2d ed., pp. 394-395. See also Brunet, *Manuel du Libraire*, 5th ed., vol. 1, col. 101.

and the whole work is adorned by numerous rudely executed wood-cuts. The normal number of lines on full pages appears to be 36, although some have only 35; it is also to be noted that the following leaves are wrongly numbered: leaf xii is given as xiii; leaf liiii has no number; leaf lvi is given as li; leaf xci is given as ci; and leaf cxv is given as cv.

A note in pale black ink on the upper margin of leaf xvi gives evidence of trimming by the binder, who appears to have greatly reduced what was originally a wide margin. The verso of this same leaf has had an extra illustration pasted over the one originally printed in the text, and as the superimposed wood-cut suits the accompanying text yet appears to be wholly different from the one beneath, though in the same style as the remaining illustrations, we may suppose that the printer erroneously inserted an irrelevant wood-cut in his text at this point, and discovering this fact after the leaf was printed struck off special copies of the proper illustration and thus corrected his original error as well as he could. It would be of interest to note whether the same thing was done in the case of the other two copies mentioned above.

Many of the illustrations have been touched up with either black or red ink, and various marginal notes and other marks are to be found which are evidently due to some one or more of the early possessors of this rare old book.

A point worthy of note, and one which would probably suffice easily to identify all the extant copies of this edition, is that in certain cases a blank space has been left in the body of the text which should have been filled out by some word not inserted by the printer. Thus among the unnumbered leaves at the beginning of the book there is a blank space in the last line of the verso of the twenty-first leaf, and on the recto of the second numbered leaf there are three such spaces, the first of which has been filled in with a pen, the second crossed out, and the third left blank. These are the only cases of blank spaces which I have been able to find, and they constitute perhaps the most curious feature in the whole book.

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FOLK-TALES.

Louisiana Folk-Tales in French Dialect and English Translation, collected and edited by Alcée Fortier, Professor of Romance Languages in Tulane University, Louisiana. Vol. ii of the *Memoirs of the American Folk-Lore Society*. Boston and New York: Houghton, Mifflin and Co., 1895. Cloth, large 8vo, xii, 122 pp.

THE pioneer among the collectors and editors of negro folk-lore in this country has been unquestionably Joel Chandler Harris, whose justly celebrated *Uncle Remus* has become a household book, and whose *Nights with Uncle Remus* and *Uncle Remus and His Friends* have found thousands of appreciative readers. His attitude towards comparative folk-lore is, however, very curious: in his first two books he shows much interest in this field of investigation, but in his third book he changes his attitude towards this question and ridicules his own former views, professing 'utter ignorance' on the subject 'without a pang.' Perhaps this sudden indifference to the scientific aspect of his work may account for the fact that the contents of a Japanese leaflet have found a place in *Uncle Remus and His Friends*.

While Mr. Harris' collections present a really excellent picture of the old plantation life of the South, especially the one just mentioned, they should not be used by the student of folk-lore without the exercise of due caution. Thoroughly reliable material of a similar sort is, however, offered by the following works: Hon. Charles C. Jones, Jr.'s *Negro Myths*; Mrs. A. M. H. Christensen's *Afro-American Folk-Lore*; and Prof. Charles L. Edwards' *Bahama Songs and Stories*.¹ A most valuable addition to this latter class is the present volume by Prof. Fortier.

Having long been among the leading members of both the *Modern Language Association of America* and the *American Folk-Lore Society*, Prof. Fortier needs no introduction to the readers of MOD. LANG. NOTES; for many years he has been engaged in the study of his native state, and his *Louisiana Studies: Literature, Customs and Dialects*,

¹ Vol. lll, of the *Memoirs of the American Folk-Lore Society*.

History and Education were noticed in this journal as recently as the June number of 1894. He, therefore, was particularly well qualified to collect and edit the negro tales of Louisiana, and we may congratulate ourselves that he has refrained from giving them any embellishment, or setting, as by so doing he would have been apt to impair their absolute fidelity for the sake of enhancing their interest for the general reader. We find with pleasure that even the name of the informant is given in every case.

Prof. Fortier's book consists of a short Introduction, followed by twenty-seven hitherto unpublished stories given in the Creole dialect of Louisiana, with an English translation on the opposite page; these are in turn followed by a few Notes, and an Appendix containing fourteen additional tales which had been previously published by the author and which are given in English translation only. Some general remarks on the Louisiana Creole dialect and also on the tales themselves, occupy the space allotted to the Introduction, whilst for a more detailed account of the former the reader is referred to the *Louisiana Studies*. In this connection attention may be called for purposes of comparison to the Creole studies of R. de Poyen-Bellisle,² whose philological treatment of the dialect under investigation is followed by a few dialect texts among which we find given an animal tale.

Prof. Fortier's new stories comprise both animal tales and *märchen*, but it is to be noted that the second and fifth stories do not properly belong to the first category, if we may define an animal tale to be a story in which either all the actors, or at least the principal one, are animals. Jean Malin is the principal character of the second story, whilst Compair Taureau is merely a kind of werewolf; in the fifth, the Irishman who is too drunk to understand the frogs is practically the sole actor. On the other hand, the author was surely right in excluding the eighteenth from his animal tales, although Mozarovskij³ has embodied a similar story in his animal epic

² *Les Sons et les Formes du Créole dans les Antilles*. Baltimore: John Murphy and Co., 1894.

³ *Transactions of the Modern Language Association of America*, Vol. vi, Part 2, pp. 95 and f.

entitled *Lisa Patrikjevna*. It may be noted that Prof. Fortier has taken the term *märchen* in its most comprehensive sense, and that a few of those given resemble in their general character the Old-French *fabliaux*.

The Notes are few but judicious; extensive comparisons are not made because of the fact that another Memoir of the Society will be especially devoted to this purpose. Very happy was Prof. Fortier's discovery that the name of Compair Bouki, the common dupe of Compair Lapin, signifies hyena in the Ouolof language on the Senegal. The stories found in the Appendix have been reprinted merely for convenience's sake: the first ten originally appeared in the *Transactions* before mentioned, Vol. iii, pp. 100 and ff.; the last four in the *Journal of American Folk-Lore*, 1888.

Space does not permit me to dwell at any great length on the contents of the stories themselves: the first tale of the *Elephant and the Whale* is a variant of the twenty-sixth in *Uncle Remus*, but is a more complete form, as is proved by a corresponding Brazilian tale; the story of the cask of butter which is eaten while its owner is at work appears both in the fourth and in the thirteenth tales, but contrary to the ordinary outcome Compair Lapin does not succeed in putting the blame upon someone else; very singular also is Compair Lapin's stupidity in the seventh, where he beheads himself because he thinks that Mr. Turkey takes off his head when he goes to sleep; the fifteenth story includes a great many incidents and is as long as the nine preceding tales put together; the part played by Jupiter in this story and that of the Mephistophelian devil in the third, give clear evidence of influence by white population, and the twenty-third is but a variant of the well-known *märchen* of the *Seven Ravens and Their Sister*, which has been so beautifully illustrated in the water-color drawings of Moritz von Schwind now in the museum of Weimar. In connection with the *Tar-Baby* story, as given in the first number of the Appendix, it is interesting to note that in the *Louisiana Stories* a case is mentioned in which a negro musician beats the hide on a barrel with his hands and feet, and

4 Pp. 126 and f.

sometimes, when quite carried away with enthusiasm, even with his head.

A. GERBER.

Earlham College.

GOTHIC GRAMMAR.

Gotische Grammatik mit einigen Lesestücken und Wortverzeichnis, von WILHELM BRAUNE. Vierte Auflage. Halle: Max Niemeyer. 1895.

A Gothic Grammar with selections for reading and a glossary, by WILHELM BRAUNE. Translated (from the fourth German edition) and edited with explanatory notes, complete citations, derivations, and correspondences, by GERHARD H. BALG. Second edition. Milwaukee, Wis.: the Author. New York: B. Westermann & Co.; London: Kegan Paul, Trench, Trubner & Co.

THE new edition of Braune's Gothic grammar is a very welcome book. Although the eight years that have passed since the third edition appeared have not materially changed our knowledge of elementary Gothic, addenda of value to the philologist have become sufficiently numerous to make a new edition desirable.

Adhering to his principle followed in previous editions, Braune has not introduced any comparative material in the present issue; the references, with an occasional exception of Brugmann's *Grundriss*, have been kept within the same limits as in the previous editions. Aside from numerous minor details that make the book the standard grammar of the Gothic language, two new sections have been inserted: §88a, on nominal composition, and §224, containing a bibliography of Gothic syntax. As might be expected of such a careful worker as Braune, and of a grammar that has stood the test for many years, very little remains to be said by the reviewer. The following lines are, therefore, intended mainly to call attention to an occasional misprint, or to omissions that may have been intentional on the part of the author: §12, anm. 3, read *funins* for *funinsl*.—§17, anm. 1, Joh. 10, 16 instead of Joh. 16, 16.—§29, anm. 4, add BB. 12, 211; 14, 160; 18, 407; Brugmann ii, 139.—§52. *fims*, *hamfs* hardly

prove the bilabial pronunciation of Gothic *f*; these words are assimilations and prove nothing for either the nasal or the spirant. Ulfila's spelling may have been partly phonetic; greater accuracy would have required an affricate.—§56, anm. 1. *gadob* occurs four times in Skeireins, which gives twenty-two cases of final *b*.—§ 60 *grammipa* calls for a note.—§ 62 anm. 5, read: s. § 58a 2.—§ 103 anm. 1, read: 2 Cor. II, 9, instead of 2 Cor. II, 8.—§ 220b, anm. 4. As the reviews of important works are given as a rule, Wrede's *Sprache der Wandalen* might have received the same consideration. I give the references here: *Lt. Ctbl.* 1887, 1009; *D. Ltz.* 1887, 1548; *Ltbl.* 1887, 467; *A.f.d.A.* 14, 32; *MOD. LANG. NOTES* 1888, 99; *Germania* 33, 122.—§ 220a, anm. 3 add: *Ltbl.* 1891, no. 1; *D. Ltz.* 1891, no. 12.—§ 224. to the list of monographs on Gothic should be added Ribbeck, *Die Syntax des Ulfila*, Hagen's *Germania* i, 39—*sub* Klinghardt, add: *rec. Germ.* 21, 28.—*sub* Lücks, add: *Z.f.d.Ph.* 9, 383; *Germ.* 23, 242.

Dr. Balg's painstaking, close translation appeared almost at the same time with the German original; this may excuse the repetition of most of the misprints pointed out before. To the above list we may here add—§ 216, note: *gaulaubjats*, for *galabjats*, which occurs in *Matt.* 9, 28, not *Mark.*—The references to Brugmann, English edition, are not always correct.

H. SCHMIDT-WARTENBERG.

University of Chicago.

CORRESPONDENCE.

GOETHE AND MANTEGNA.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—In vol. i. of the *Harvard Studies and Notes in Philology and Literature*, 1892, there were published a few remarks of mine on the influence exerted by Mantegna's *Triumph of Caesar* on the *Mummenschanz*-scene in the Second Part of *Faust*. While the conclusions of this article have been accepted by W. von Biedermann, Seuffert, Geiger, and others, as in the main well founded, Professor Veit Valentin of Frank-

furt, in vol. iii of the *Jahresberichte für neuere deutsche Literaturgeschichte* (iv, 8a, 51) pronounces my whole paper as altogether fanciful and unscientific. Without desiring to enter into the amenities of the sort of polemics in which Professor Valentin seems fit to indulge, I wish to state that his criticism is based on a complete misrepresentation of my remarks.

Prof. Valentin represents me as maintaining that a number of groups in the *Mummenschanz* were copied from certain groups in the *Triumph of Caesar*. What I did (and do) maintain was that in a number of groups in the *Mummenschanz* there are traces to be found of certain groups in the *Triumph of Caesar*; that is, that Goethe's imagination was stimulated by Mantegna's figures in such a manner as to produce certain other figures which, while being most undoubtedly Goethe's own, at the same time bespeak an affinity with Mantegna.

As a most conspicuous proof of this influence exerted by Mantegna I singled out the description of the elephant in the *Mummenschanz*:

Ihr seht wie sich ein Berg herangedrängt,
Mit bunten Teppichen die Weichen stolz behängt;
Ein Haupt mit langen Zähnen, Schlangenrüssel,
Geheimnisvoll, doch zeig'ich euch den Schlüssel.
Im Nacken sitzt ihm zierlich-zarte Frau,
Mit feinem Stäbchen lenkt sie ihn genau—

a description which tallies in a remarkable manner with the appearance of the elephant in Mantegna's *Triumph*, with his long serpentine trunk, his flanks covered with richly ornamented tapestry, a youth riding on his neck and guiding him with a slender wooden hammer. This similarity seems to have escaped Professor Valentin altogether, as he does not even mention it.

I supported my view by pointing out certain similarities of language between Goethe's own description of Mantegna's work and various passages of the *Mummenschanz*. Since Professor Valentin entirely fails to take into account this consonance between Goethe the interpreter of Mantegna and Goethe the poet of the *Mummenschanz*, I shall place here side by side the most striking of the passages in question.

GOETHE'S DESCRIPTION OF MANTEGNA'S Triumph.

Zunächst gegen den Zuschauer geht ein Fräulchen von 8 bis 10 Jahren an der Mutter Seite, so schmuck und sierlich also bei dem anständigsten Feste.

Misgestaltete Narren und Possenreisser schleichen sich heran und verkönnen die edlen . . .

Ein wohlbehaglicher, hübscher Jüngling in langer, fast weiblicher Kleidung singt zur Leier und scheint dabei zu springen und zu gestikulieren.

In all this, as I said before, I am far from seeing identity; what I do see is affinity; and I am entirely satisfied with the statement into which G. Witkowski, strangely enough in the same volume of the *Jahresberichte* (iv 8e, 103), compresses the gist of my article: "Am Mummenschanz zeigt F. *Anlehnung* einzelner Stellen an den von Goethe behandelten 'Triumphzug Julius Caesars' von Mantegna."

KUNO FRANCKE.

Harvard University.

A NOTE ON THE PUNCTUATION OF LYCIDAS.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—The traditional punctuation of the following two lines in *Lycidas* has always seemed to me to imply a total misunderstanding of the poet's obvious meaning:

"Ay me! I fondly dream!

Had ye been there—for what could that have done?"

It is easy to see that the editors who thus punctuate these two lines detect no syntactic relationship between them, and regard the second line as a palmary example of aposiopesis. Indeed, Prof. Gummere (*Handbook of Poetics*, p. 125) quotes these lines, following the traditional punctuation, and classes them with Vergil's

"Quos ego—sed motos præstat componere fluctus,"

prefacing his quotations with these words:

GOETHE'S Mummenschanz.

Mutter und Tochter.

MUTTER:

Mädchen, als du kamst aus Licht
Schmücht ich dich im Häubchen,
Warst so lieblich von Gesicht
Und so zart am Leibchen.
Dachts dich sogleich als Braut

....

Welches Fest man auch ersann . . .

Zoilo-Thersites:

Hu! hu! da komm'ich eben recht.

Ich schell' euch allzusammen schlecht.

Und welch ein sierliches Gewand
Fleusst dir von Schultern zu den Socken,
Mit Purpursaum und Glitzerband!
Man könnte dich ein Mädchen schelten.

....

Bin die Verschwendung, bin die Poesie

....

Beleb' und schmück' ihm Tanz und Schmaus.

"Finally, the most abrupt contrast arises when the construction comes suddenly to an end, is broken off violently, and a new sentence begins in a new direction."

And even Prof. Masson, the veteran Miltonian, breaks the second line with marks of ellipsis after "there," implying that the poet's thought makes a sudden and violent turn.

Now, I cannot believe, from the context, that Milton intended any such meaning to attach to these simple words. If so, he would surely have used "but" instead of "for," the former being the almost preëmpted word in such constructions. The true meaning would seem to be, "It is foolish [fond] in me to keep imagining 'Had ye been there,' for what could your presence have done?"

The clause "Had ye been there" is the cognate object of "dream" and should not be separated from "dream" by any mark of punctuation, though a comma may be employed in such cases. The concluding clause, "for what could that have done?," only amplifies the general idea involved in "fondly," which here, of course, means "foolishly."

I propose, therefore, the following punctuation:

"Ay me! I fondly dream

'Had ye been there,' for what could that have done?"

C. ALPHONSO SMITH.

Louisiana State University.

TO DRINK EISEL.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—Prof. Tolman's paper on *eisel*, *esile*, in *Hamlet* v. i, is correct, and the concluding suggestion: "that the expression *to drink eisel* passed into proverbial use" is close to the mark, especially if for "proverbial" we substitute "common." I have just stumbled upon the use of *eisel* in a book which brings us nearer to Shakespeare's times than do the older church plays. Namely in the *Kalender of Sheperdes*, Sommer's reprint of the London ed. of 1506, vol. iii, p. 156/6: "and than was he nayled on the crosse and late fall in the mortis and than gaue hym eysell and gall to drynke." The *Kalender* was a popular book, appearing in many editions in the sixteenth century. See Sommer, i, p. 57.

J. M. HART.

Cornell University.

MERCHANT OF VENICE, II, 2, II.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—The *Variorum Shakespeare* in a note on *Merchant of Venice*, ii, 2, II. mentions a rather foolish criticism passed upon the phrase "for the heavens," put by Launcelot Gobbo into the mouth of the fiend; namely, that it is an impropriety. In this connection it seems somewhat singular that no note is made of an almost precisely similar expression which occurs in Cervantes, and in the mouth of a character not wholly unlike Launcelot. In *Don Quixote*, Part ii chap. 34 (Ormsbee's translation, iii, 384), occurs the following:

"By God and upon my conscience" said the devil, "I never observed it, for my mind is occupied with so many different things that I was forgetting the main thing I came about."

"This demon must be an honest fellow and a good Christain," said Sancho, "for if he wasn't he wouldn't swear by God and on his conscience; I feel sure there must be some good souls even in hell itself."

The parallel is obvious.

JOHN E. COLBURN.

University of Vermont.

EVANGELINE: AUCASSIN ET NICOLETE.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—The circumstances that gave rise to

Longfellow's *Evangeline* are recorded,¹ and there can be no doubt that the poet built up his story on the facts as related.

Yet there is a similarity in some of the details between *Evangeline* and the Old-French romance *Aucassin et Nicolette* that may be worth noting, though the two works are, in the main, utterly dissimilar.

The unique manuscript of *Aucassin et Nicolette* is in the National Library at Paris, and this *chante-fable*, as it is called, has been edited seven times—in 1809, 1829, 1842, 1856, 1866, 1878, besides one edition without date.

With possibly one exception, there is no similarity of mere expression, and this exception is perhaps the resemblance between the following passages:

Aucassin et Nicolette, § I, vv. 1-9:

Qui vauroit bons vers ofr
del deport du viel caitif,
de deus biax enfans petis,
Nicholete et Aucassins,
des grans paines qu'il souffri
et des proueces qu'il fist
por s'amie o le cler vis?
Dox est li cans, biax li dis
et cortois et bien asis.

and *Evangeline*, vv. 16-19:

Ye who believe in affection that hopes, and endures, and is patient,

Ye who believe in the beauty and strength of woman's devotion,

List to the mournful tradition still sung by the pines of the forest;

List to a tale of love in Acadie, home of the happy.

Similarities of plot, on the other hand, are more numerous as we see from the fact that:

In each story the lovers are brought up together in a village.

In each they are separated by capture, being taken away on different ships, though this is not quite clear in *Evangeline*.

In each the lover after the separation makes no effort to seek his sweetheart, though he still loves her dearly.

In each during the separation the maiden is unsuccessfully urged by others to accept another suitor.

In each the maiden sets out to seek her lover and in the end finds him.

In view of the evidence of Hawthorne's

¹ See Hawthorne's *Amer. Note-Book*, Oct. 24, 1838, and Longfellow's *Journal*, Vol. ii, p. 70.

Note-Book and Longfellow's *Journal*, it is quite certain that these are only coincidences; but that the two works should run parallel in so many details, and in such important details as some of them are, is none the less remarkable. It may be, moreover, that our poet was familiar with the Old-French story, and admired it for its simple beauty; for, despite its vein of keen ridicule, it is just such a pretty little tale as would strike his fancy. This may help to explain his eagerness to appropriate a similar plot as soon as one presented itself on American soil. His long studies in general literature, his frequent stays in Europe, and his intercourse with European men of letters, lend color to the suggestion.

J. W. PEARCE.

New Orleans.

THE ORIGINAL MEANING OF 'Dunce.'

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—Etymologists tell us that the word *dunce* originated in the phrase *Duns man*, *Duns-man*, to denote a follower of *Duns* (*Dunse*, *Dunce*) whose full name was *John Duns Scotus*. The epithet was probably applied in the first instance by his philosophical opponents, the Thomists, or followers of Thomas Aquinas. Presently it came to mean any sophistical opponent, and so degenerated to its common signification, 'a dull, obstinate person.'

The *Century Dictionary* refers to Tyndale for the primary meaning, but offers no quotation, except a definition of the Italian word *Scotista*, from Florio's *A Worlde of Wordes*.

I have come across the word in its original sense in Marston's comedy, *What You Will*, printed in 1607. Marston is describing the research into *An sit anima?* Whether there be a soul, and if so, what are its nature and attributes:—

Lampatho. "I was a scholar: seven useful springs
Did I deflower in quotations
Of crossed opinions 'bout the soul of man.
The more I learnt the more I learnt to doubt:
Knowledge and wit, faith's foes, turn faith about.

Simplicius. "Nay, come, good Senior, I stay all the

gentlemen here. I would fain give my pretty
page a pudding pie."

Lampatho. "Honest epicure! Nay, mark, list, Delight.
Delight, my spaniel slept, whilst I banded leaves,
Tossed o'er the *dunces*, pored on the old print
Of titled words; and still my spaniel slept;
Whilst I wasted lamp oil, 'bated my flesh,
Shrunk up my veins; and still my spaniel slept.
And still I held converse with Zabarell,
Aquinas, Scotus, and the musty saw
Of antique Donate: still my spaniel slept.
Still on went I: first, *an sit anima?*
Then an it were mortal. O, hold, hold!
At that they're at brain-buffets, fell by the ears
A main pell-mell together; still my spaniel
slept.
Then whether 'twere corporeal, local, fixt,
Ex traduce, but whether 't had free will
Or no, ho, philosophers
Stood banding factions, all so strongly propt,
I staggered, knew not which was firmer part,
But thought, quoted, read, observed, and pried,
Stuft noting-books; and still my spaniel slept.
At length he waked, and yawned, and, by yon
sky,
For aught I know, he knew as much as I."
What You Will, Act ii, Scene 1.

The quotation is interesting, not only because it presents a common word in its very uncommon first meaning—I know of no other instance of this usage—but because it furnishes a good illustration of the satiric style of the dramatist. *What You Will* is Marston's most pleasing play. I may add that in this same act and scene, *Lampatho*, the speaker, is called Don Kynsader, which identifies him with Marston himself.

MARY AUGUSTA SCOTT.

Baltimore, Md.

BRIEF MENTION.

We are glad to know that some of our Naval Officers do good work in addition to their routine service. Surgeon T. B. Stephenson, U. S. N., has lately furnished translations from several Russian publications. Dr. Stephenson made use of his opportunities to advantage in gaining a practical knowledge of the language of this nation—so rapidly growing in strength and influence. Dr. Stephenson is a member of the *Société d'anthropologie de Paris* and of *The Asiatic Society of Japan*, Tokyo.

PERSONAL.

Mr. Raymond Weeks has recently been appointed Professor of Romance Languages in the University of Missouri, Columbia. Having taken the degree of Bachelor of Arts at Harvard University in 1890, he spent a year abroad in study at the Universities of Paris and Berlin and was granted the degree of Master of Arts by his *alma mater* in 1891. For the next two years he was Instructor in French at the University of Michigan, and has published the following: *A Method of Recording Movements of the Soft Palate in Speech*; *Dialect Notes from Missouri*; *Phonétique*, being experiments made with the spiograph on the South-German pronunciation of dentals, labials and gutturals (*Année Psychologique*, 1895).

In addition to these there have appeared by his pen numerous contributions to the *Maitre Phonétique*.

OBITUARY.

ANATOLE DE COURDE DE MONTAIGLON.

STUDENTS of French art and literature have learned with regret of the death at Tours, Sept. 1, of Anatole de Courde de Montaiglon. Born at Paris in 1824, he completed his three years' work at the École des Chartes and received his diploma as *archiviste paléographe* in 1850. Connected at first with the department of drawings and designs at the Louvre, and later successively as *attaché* with the Bibliothèque de l'Arsenal and the Bibliothèque Ste. Geneviève, he was called back before many years to the École des Chartes where he remained until the day of his death as Professor of Bibliography. His courses were always popular and valuable, and his methods of investigation did much to build up the reputation for accurate and scholarly work which the school to-day enjoys. His lectures for first-year students were entitled *Bibliographie et classement des Bibliothèques*, while the course for the second year was called *Classement des archives*.

An incessant and prodigious worker, Prof. Montaiglon had amassed a great quantity of valuable notes, and it is to be regretted that he never wrote the books which he was so well prepared to write. Devoting himself to the task of editing, he seemed all his life to be preparing the way for his successors in the same field of study. His careful editions of old texts and documents and his many short articles regarding the origins of French art, the early French artists, archæology and literary history, help to show that the French scholar has put aside his national tendency

towards broad generalizations, and that his work is now as scientific and analytic as the most fervent member of the German cult can desire.

In 1891, the old pupils and friends of Prof. Montaiglon published privately an elegantly printed bibliography of his works which contains six hundred and eighty-four numbers under the respective heads of *Beaux-arts*, *Archéologie*, *Histoire Littéraire*, *Curiosités* and *Poésies*—and if his publications since that date should be added to the list their total number would be quite considerably increased. Passing over his researches regarding the fine arts and archæology it may be of special interest to recall some of his work in the domain of literary history.

In 1849, while he was yet a student, there appeared a little book entitled *Huit sonnets de Joachim du Bellay, gentilhomme angevin*, publiés pour la première fois, d'après un manuscrit de la Bibliothèque nationale, par Anatole de Montaiglon.

In 1855, he published the *editio princeps* of one of the older writers under the heading *Chansons, Ballades et Rondeaux de Jehannot Lescurel, poète français du xiv^e siècle*.

Between 1855 and 1878 appeared the thirteen volumes of the *Recueil des poésies françaises des xv^e et xvi^e siècles; morales, facétieuses, historiques*; réunies et annotées par M. Anatole de Montaiglon (and beginning with the tenth volume by himself and M. James de Rothschild).

With the aid of M. Ch. Brunet he, in 1856, published the first complete edition of *Li Romans de Dolopathos*, and between 1868 and 1872, there appeared *Les Quatre Livres de maître François Rabelais, suivis du manuscrit du cinquième livre*; publiés par les soins de MM. A. de Montaiglon et Louis Lacour.

The six volumes of the *Recueil général et complet des Fabliaux des xiii^e et xiv^e siècles* appeared between 1872 and 1890, M. Gaston Raynaud assisting in the work of publication after the second volume.

In 1881, Prof. Montaiglon edited for the *Société des Anciens Textes Français* the volume containing *L'amant rendu cordelier à l'observance d'amours*, a poem attributed to Martial d'Auvergne.

Besides the volumes which he has edited for the *Bibliothèque Elzévirienne*, he did the greater part of the work on the first complete edition of the works of Gringoire and wrote the notes for a twenty-volume edition of Molière which appeared from 1882 to 1891.

This brief account can necessarily give but a faint idea of the wonderful activity of M. de Montaiglon, and yet it is doubtful whether his worth will be fully appreciated in the future, for he worked quietly, was troubled little by the French thirst for *gloire*, and accomplished far more for others than he ever did for himself.

JOHN R. EFFINGER, JR.

Paris.

JOURNAL NOTICES.

KRITISCHER JAHRESBERICHT UEBER DIE FORTSCHRITTE DER ROMANISCHEN PHILOLOGIE, herausgegeben von Karl Vollmüller und Richard Otto. I. Jahrgang (1890), Hefte 1-4 (appeared 1892-1894). Contents: Seelmann, E., Phonetik.—Skutsch, F., Seelmann, E., Schmalz, J. H., Thielmann, Ph., Traube, L. und Reinhardtstoettner, Lateinische Sprache und Literatur.—Meyer-Luebke, W., Vergleichende Romanische Grammatik.—Meyer-Luebke, W., Salvioni, C., Monaci, E., Schneegans, H., und Guarnerio, P. E., Italienische Sprache.—Koerting, G., Encyklopädie und Methodologie der Romanischen Philologie.—Koerting, G. und Wetz, W., Literaturwissenschaft.—Stengel, E., Französische Literatur von 1500-1620.—Mahrenholtz, R. und Knoerich, W., Französische Literatur von 1630-1700.—Mahrenholtz, R., und v. Sallwuerk, E., XVIII. Jahrhundert und Revolutionszeit.—Sarrasin, J., Französische Literatur von 1800-1889.—Heller, H. J., Zeitgenössische Französische Literatur.—Loth, J., Keltische Sprache.—Loth, J., Keltische Literatur.—Stengel, E., Romanische Metrik.—Stengel, E., Altprovenzalische Sprache.—Stimming, A., Altprovenzalische Literatur.—Levy, E., Altprovenzalische Texte.—Neumann, F., Historische Französische Laut- und Formenlehre.—Stimming, A., Historische Französische Syntax.—Koschwitz, E., Neufranzösische Grammatik.—Fass, Chr., Französische Volksetymologie.—Sachs, K., Französische Lexikologie.—Behrens, D., Wilimotte, M., Horning, A., Cledat, L., Goerlich, E. und Vising, J., Französische und Provenzalische Dialekte.—Altfranzösische Literatur: Vollmoeller, K., Volksepos.—Vollmoeller, K., Historische Literatur.—Freymond, E., und v. Zingerle, W., Kunstepos.—Langlois, E. und Mann, M. F., Didaktische Literatur.—Jeanroy, A., Lyrik.—Bonnard, J., Religiöse Literatur.—Cloetta, W., Französische Drama im Mittelalter.—Italienische Literatur: Percopo, E., Antica Poesia Religiosa Italiana.—Monaci, E., Älteste Italienische Prosaliteratur.—Barbi, M., Dante.—Mazzoni, G., La Letteratura Petrarchesca nel 1890.—Crescini, V., Giovanni Boccaccio.—Rajna, P., Il Romanzo Cavalleresco Presso gl'Italiani.—Renier, R., Italienische Literatur von 1400-1540.—Rossi, V., Letteratura Italiana dal 1540 al 1690.—Stiefel, A. L., Italienisches Theater im xvi. und xvii. Jahrhundert.—Wiese, B., Monti, Foscolo, Leopardi.

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